

MUSICAL AMERICA

Edited by

John C. Freund

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SCHUMANN-HEINK ON OPERA STAGE AGAIN

Rousing Welcome for Contralto as
Member of Manhattan
Company

Sings "Azucena" for First Time in America
and in Her Native German, While the Other
Artists Use Italian—Colleagues Applaud
from Boxes—Critics Pleased

The feature of the opera week in New York was the first appearance at the Manhattan Opera House of Ernestine Schumann-Heink, the German contralto, who has confined herself principally to concert work of late.

As the original plans to present Wagner operas on this stage this season have been abandoned, Verdi's "Il Trovatore" was chosen for the singer's debut as a member of Oscar Hammerstein's forces. It was the first time that she had been heard as *Azucena* in this country, though she had sung the rôle over three hundred times in Europe. Associated with her, in the cast, were: Mme. Russ, as *Leonore*; Giovanni Zenatello, as *Manrico*, and Mario Sammarco, as the *Comte di Luna*.

Though the new star sang the music of her rôle in German, while the other members of the cast used the Italian language, this incongruity did not mar the effect of one of the best performances of this time-honored opera given in New York in a long time. The contralto was at her best and her impersonation of the rôle was remarkable for its sustained dramatic intensity and the beauty and richness of voice with which she sang. She was called back to the footlights again and again to acknowledge the applause between the acts, and there was no one that clapped more enthusiastically than her Manhattan colleagues, led by Mme. Tetrassini in one of the boxes and Eleanora de Cisneros on the other side of the house. The other members of the cast were admirable in rôles which they had sung previously this season.

The daily press of the Metropolis viewed Mme. Schumann-Heink's return to the opera stage with marked satisfaction, as is evidenced by such comments as these:

"A big, splendid, heroic figure she made of the old gypsy. She transformed the *Little Buttercup* of opera into a Rachael mourning for her children, and she showed what might be made out of Verdi's shopworn opera by sincerity of treatment."—*W. J. Henderson in the Sun*.

"Mme. Schumann-Heink enacted the character of the gypsy with deadly earnestness, not to say a ferocity, that introduced a new note among the more conventional doings of her Italian companions in the cast."—*Richard Aldrich in the Times*.

Schumann-Heink's Sons to Be Singers

Mme. Schumann-Heink this week divulged a secret that has afforded her much rejoicing.

"Two of my sons, Henry and Hans, are at present studying in Chicago and both are going to have wonderful bass voices," she told an interviewer in a whisper. "They will both be singing in opera before I myself have finished. Isn't it marvelous? I am so happy about it."

"All my life I have worked hard, but at last I have arrived at my goal," she went on. "I have a home for my family and I am thoroughly happy. And I think it has made my voice deeper and more settled—the knowledge that I myself am settled at last."



BERTA MORENA AS "ISOLDE"

The Distinguished German Soprano Sails Next Tuesday for New York to Fill Her Long-Deferred Engagement at the Metropolitan, Where She Will Make Her Debut in "Fidelio" Soon After Her Arrival

MAHLER CRITICIZED

Fault Found with His Conducting of "Tristan and Isolde"

That the standard of musical taste and culture in this country, and especially in New York, Boston and Chicago, has been enormously raised during the past few years—due largely to the competent and able work of the musical critics of the leading papers—is shown by the disposition to criticize Gustave Mahler, the great imported Wagner director.

A dozen or more years ago Mr. Mahler would have been accepted on his European reputation, and would have gone through with flying colors. Not so, however, to-day. Music-lovers, who are

competent to judge, insist that Mr. Mahler does not maintain a proper balance in his conducting, and subdues the orchestra at times to a point where it is barely audible.

Special fault has been found with his conducting at the recent performances of "Tristan et Isolde." Mr. Mahler is accused of leaving the audience cold, because the orchestra played in a spiritless way. He is also charged with distorting and accelerating the tempi so as to obscure and blur the outlines of Wagner's inimitable *Melos*, according to one correspondent of the *New York Evening Post*. This particular correspondent emphatically states that "Tristan et Isolde," under Mr. Mahler, is, on the whole, not the "Tristan et Isolde" to which the music-lovers of New York have been accustomed.

OPERA DIRECTORS VINDICATE GOERLITZ

Investigation Shows No Foundation
to Graft Charges at the
Metropolitan

Also Officially Deny That Mr. Conried Has
Retired—Impresario Willing to Leave if
Payment of About \$200,000 Is Made to
Him According to His Contract

In once again officially denying the announcement of the retirement of Heinrich Conried from the management of the Metropolitan Opera Company, the directors inform the public that they have investigated the floating charges of graft affecting certain members of Mr. Conried's staff, and had found that there was no foundation whatever for them.

Last year *MUSICAL AMERICA* drew attention to the fact that there were ugly stories circulating among the artists with regard to certain of Mr. Conried's assistants. It is, therefore, with pleasure that we publish the official refutation of these charges.

This will be good news especially to the friends of Mr. Goerlitz, Mr. Conried's chief assistant, who it was understood was the person principally interested in the matter. Mr. Goerlitz has always been looked upon as a man of character, as well as of experience and ability in his profession.

The latest news from the Metropolitan Opera House is to the effect that Mr. Conried is willing to resign, if the directors consider it best for the interests of the opera house, but that, should he do so, he will insist upon the payment of all the moneys coming to him under his contract, which would mean a sum of at least \$200,000.

Is J. P. Morgan the "Kicker?"

In intimate musical circles it is rumored that the principal antagonism to Mr. Conried—not as a man, but as a director—comes from J. Pierpont Morgan, whose daughter, it will be remembered, last season was the center of the cyclone of protest which arose against a continuation of the production of "Salomé."

Mr. Morgan is understood to have declared that the Metropolitan Opera House organization subscribes at least a million a year to carry on the opera season, and yet Mr. Hammerstein, with practically little or no guaranteed backing, has come along and brought singers who have taken the town by storm.

Mr. Morgan, and those who agree with his views, seem inclined to have the responsibility of the management of the opera house divided up in the future, as it is in many opera houses in Europe, and not concentrated all in the hands of one man.

Nordica Denies Wedding Rumor

Mme. Lillian Nordica and George Washington Young, head of the banking firm of George W. Young & Co., whose first wife received a divorce in New Jersey a little more than a fortnight ago, are not planning a marriage. At least, madame said so Monday. She laughed at the rumor that her flying trip to New York from Chicago was in regard to a matter hymeneal, although she is a friend of Mr. Young.

"Siberia" to Be Given Next Week

Giordano's "Siberia," which has not been heard yet in this country, will be staged at the Manhattan Opera House next Wednesday.

BUHLIG PLAYS WITH POHLIG'S ORCHESTRA

Liszt A Major Concerto Feature of
Philadelphia Concerts—"New
World" Symphony Given

PHILADELPHIA, Jan. 26.—The program of the Philadelphia Orchestra on Friday afternoon and last night contained nothing that was new to this city, but Conductor Pohlig's choice of numbers, which are ever popular, made the concerts, nevertheless, most enjoyable. Interest centered especially in the new director's interpretation of such a favorite as Dvorak's "From the New World" symphony, and, while his reading of the score had no distinctive message, he threw into it all the intensity and virile force which he has brought to bear on most of the things he does. This very element of insistent strength has become a recognized characteristic, and is rapidly winning over those to whom he was not at first entirely acceptable. The fact that the orchestra now almost invariably plays to crowded houses is sufficient proof that the standing of the leader with the public is all that can be desired.

The orchestra is playing in fine form this season. Its volume of tone is adequate to all demands and its responsiveness to the baton gives its conductor full scope for the play of his interpretative ideas. This was evidenced not only in the "New World" symphony but in the other two orchestral numbers—the "Parsifal" prelude and the Saint-Saëns "Danse Macabre." The soloist was Richard Buhlig, the pianist. In his playing of the Liszt A Major Concerto, he showed a sure technic and considerable temperament, which, with his marked artistic understanding, made his appearance a satisfactory one.

H. M. N.

STARS AT PRIVATE MUSICAL

Mary Garden and Maurice Renaud Sing for
Mrs. Clarence Mackay's Guests

Mrs. Clarence Mackay gave the first of a series of Sunday evening dinner musicales at her New York home last Sunday, when some fifty guests were entertained by Mary Garden, the soprano, and Maurice Renaud, the French baritone, of the Manhattan.

Besides singing duets from "Thaïs" and "Cherubin," another Massenet opera in which Miss Garden has won success, the two artists gave groups of solos. Miss Garden's numbers were arias from Puccini's "Tosca" and "La Bohème," Bemberg's "Chant de Venise" and an ariette written expressly for her by Claude Debussy. Mr. Renaud sang an aria from Massenet's "Hérodiade"; Gounod's "Le Chemin du ciel"; De Lara's "Adieu," and Bemberg's "Soupir." André Charlier, one of the assistant conductors at the Manhattan, was the accompanist.

Baltimore Oratorio Concert

BALTIMORE, Jan. 27.—The Oratorio Society, of Baltimore, will give Hamerik's Choral Symphony and Rossini's "Stabat Mater" at the Lyric February 6. The soloists will be Louise Ormsby, soprano; Gertrude Stein Bailey, contralto; Ellison Van Hoose, tenor; Frederic Martin, bass. Joseph Paché is the conductor. Gounod's "Redemption" will be sung April 2.

W. J. R.

In the Christmas week revival of Charpentier's "Louise" at the Berlin Komische Oper, under the direction of Hans Gregor, the name part was played by Henny Hinkenbach, especially engaged for the production.

NEW YORK GIRL'S SUCCESS IN HAVANA

Bernice de Pasquali Becomes Popular Favorite Through Her Singing of
Leading Coloratura Soprano Roles—Received Her
Training from American Teacher



BERNICE de PASQUALI AS "MARGUERITE"

Fresh reports have been received in New York of the emphatic success scored by Bernice de Pasquali, formerly Bernice James, of New York, on the operatic stage in Havana.

Her singing of *Lucia* in a recent performance of the Donizetti opera inspired columns of praise in the daily press of Havana, one of the papers remarking: "'Lucia' has been presented in Havana many times before and by some really great artists, such as Tetrzzini and Barrientos, but it is safe to say that the opera has been enjoyed on no previous occasion more than it was last evening."

This young artist received her vocal training in New York, as a pupil of Oscar Saenger. Proceeding to Milan, she made her debut in "Faust," so distinguishing herself by the exceptional vocal and dramatic ability she displayed that the opera was repeated eighteen times. She was immediately engaged for the

other leading cities of Italy, also for appearances in France and England.

Her voice is of unusual beauty and range, reaching easily to E flat in alt., and the ease of tone production and finish of style that characterize her singing are a tribute to American achievements in the art of vocal instruction. In Havana she has been singing, besides *Lucia*, *Gilda*, *Violetta* and *Mimi*.

La Lucha, of Havana, refers to her singing of "Caro nome" as "a mirror of perfect art"; while of her *Violetta* another paper says: "To find a person in the operatic field who combines both the vocal and the histrionic arts is seldom . . . nevertheless, it is our extreme privilege and good fortune to have heard such a one in Mme. de Pasquali. Her singing was pure, refined and artistic. Her acting reminds us of that of Bernhardt and Duse."

Kaiser to Hear Arions in August

BERLIN, Jan. 25.—Charlemagne Tower, the American Ambassador, who is much interested in the Brooklyn Arion Society's projected trip to Germany this Summer, and the arrangements for an appearance before the Kaiser, is confident of being able to have the club sing for the German monarch at Wilhelmshöhe, near Cassel, during the first week of August. The Arions will, therefore, not sail for home until August 9.

A new setting of "Everyman," by E. Cuthbert Nunn, was introduced by the Loughton Choral Society, England, last month.

Martinus Sieveking, the pianist, who toured America ten years ago, has been playing lately in Berlin.

Tetrzzini Has New Opera

That Mme. Tetrzzini may be instrumental in having a new opera produced in New York is implied by the announcement that she has received the music of a work called "La Lega Lombarda" from an Italian composer, Giulio Cottreau, and has declared that she will submit it to Mr. Hammerstein and to Signor Campanini. Cottreau, whose work has been well received in Germany and Italy, is an old friend of Mme. Tetrzzini, and she calls him "babbo"—papa.

Marie Delna seems to be the operatic sensation of the Winter in Paris. Reappearing in "La Vivandiere," she has since sung in "Orphée," and the large audiences she has been drawing would indicate that she has lost none of her charm.

UNIVERSITY TOWN IS RICH IN MUSIC

Many Concerts by Faculty and Visiting Artists in Ann Arbor,
Michigan

ANN ARBOR, MICH., Jan. 27.—This has been a busy season for musicians and music students identified with the university. During the year there has been given a series of eight faculty concerts by members of the School Faculty such as Albert Lockwood, Mrs. George B. Rhead and Minnie M. Davis, pianists; William Howland, Earle G. Killeen, Leila Farlin and Nora Hunt, vocalists, and Samuel P. Lockwood, violinist. These concerts have been very enthusiastically received and have been heard by an average audience of 1,000 people.

In the Choral Union and May Festival Concert Series, such artists as Jan Sikesz, pianist, who gave a most excellent recital in October, Mme. Galski, who was here in November, and the Flonzaley Quartet, who were here in December, have participated. At each of these concerts, which were held in University Hall, about 2,700 persons have been present.

On Tuesday evening next Charles W. Clark will appear, while a little later a concert will be given by the Adamowski Trio.

On May 13 to 16, the Fifteenth Annual May Festival, consisting of five concerts will be given. The Thomas Orchestra, Frederick Stock, conductor, will assist the Choral Union (300 voices), Albert A. Stanley, conductor. Among the soloists may be mentioned: Mrs. Rider-Kelsey, Mme. Schumann-Heink, Janet Spencer, Edward Johnson, Herbert Witherspoon, Claude Cunningham, Earle G. Killeen, L. L. Renwick, L. de Mare. The two principal choral works will be Haydn's "Creation," and Gounod's "Faust."

During the year the Choral Union rehearsals have been successfully conducted by Earle G. Killeen, assistant conductor, who has had charge of the chorus during the absence of Prof. Stanley, who is spending the present year in Europe with his family, but who will make a special trip home for the purpose of conducting the Festival programs.

A valuable addition has just been made to the famous collection of musical instruments which was presented to the University of Michigan some years ago by the late Frederick Stearns of Detroit. The collection which comprised nearly 2,000 instruments is made up of instruments from practically every country, and of all descriptions, thus showing the steps by which the instruments of our own day have evolved.

Mr. Stearns spent many years and a great deal of effort in procuring this collection, which is valued at many thousands of dollars. At the time of his gift to the university, he retained a number of the finest specimens, and later was able to add a goodly number of pieces, which have been retained at the Stearns residence in Detroit.

Word has just been received by Professor Francis W. Kelsey, president of the University Musical Society of the University, that the heirs, in carrying out the wishes of Mr. Stearns, have shipped the balance of the instruments to be placed with the rest of the collection. C. A. S.

Ever Heard of a Gatti-Casazza?

Among the laymen there is doubt as to whether Gatti-Casazza is a musician, an entrée or an alienist's final test.—*New York American*.

Waldemar Lutschg, who was Ernesto Con-solo's predecessor at the Chicago College of Music, gave a recital in Berlin recently, playing the twenty-four Chopin preludes and Beethoven's Sonata in E Flat, op. 37.

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STUDY OF DRAMA ESSENTIAL IN GRAND OPERA, SAYS GILIBERT

Distinguished Basso Sees Great Advance in the Appreciation of the Singing-Actor in America

It was a thoroughly domestic scene upon which I intruded a few evenings ago when I called on Charles Gilbert at his apartments at the Hotel Brevoort, on Fifth Avenue. The atmosphere was redolent with the odor of the cup that cheers but not inebriates, and as the maid ushered me in I beheld the basso of the Manhattan Opera House, Mme. Gilbert and their small son, Jean, seated about a table upon which a tea-urn worked assiduously and gave forth its inviting incense. It was not dinner—it was the afternoon pause for partaking of little cups of the national plant of China that Gilbert declares is one of the most enjoyably awaited functions of each day.



MME. GILIBERT AS "SUZUKI"

Jean is the only one of the trio who appeared essentially French. He is much like those little school boys whom Dagnan-Boveret has made almost as famous as did Kate Greenaway her pretty-pinafores misses in "Under the Greenwood Tree."

The young man's Christmas toys were still in evidence and a sheet spread on the wall bore testimony that Santa Claus had brought him a magic lantern. I should like to see M. Gilbert manipulating the slides for his tiny son—that would be rarer—something to remember—than even his performance as the father of *Louise*.

Ever and ever M. Gilbert's appearances before New York audiences during several years have brought forth from the critics the statement that here is a man who possesses the rare qualification of being as fine an actor as he is a singer, and it wasn't long before he had told me the idea he possesses which, perhaps, carries the secret of his magnetism.

"While a lyric artist must naturally place singing in the foremost of all things necessary for success," he said, "he must surely be a personage before he is a singer. In the Paris Conservatoire the study of singing is made with no stress laid on the acting idea until at least a year of work.



CHARLES GILIBERT

Photo Copyright by A. Dupont

Then there is a competition in which the acting is considered.

"In America for years the singer was considered merely for the voice. You had a feeling for the prima donna and the acting was more or less not considered.

"But in two years you have developed a taste for the combination of the art of singing and acting. You are beginning to appreciate the possibility of the dramatic wedded to the lyric. You have seen the truly dramatic opera in '*Louise*' and it has at once impressed you deeply.



M. GILIBERT AND HIS SON IN THE GROUNDS OF THEIR LONDON HOME

His Home Life Illustrates the Fact That "Artistic Temperament" Is No Bar to Marital Happiness

And this will go on until you will not be satisfied with a mere voice used by one who has no feeling for the story that is being told, and acts—if indeed, there is any acting—in a manner of indifference.

"Speaking of '*Louise*,' let me say something of Charpentier and some false impressions of the man that seem to obtain in the United States. He was not the incurable Bohemian as has been said, although he did for a time lead a Bohemian life, which led him to catch a feeling which he introduced into his work—a feeling of the people—and the people appreciating the sincerity and the truth of the spirit of his music and his drama, elevated him on a wave of popularity.

"I knew Charpentier well. He was my classmate at the Conservatoire. He has not written a great deal. He won a prize at the Conservatoire with a cantata, '*Dedon*,' depicting the siege of



JEAN GILIBERT

Troy, composed for tenor, soprano, basso and orchestra, without chorus, in 1888, the same year I won a prize for voice.

"He has also written '*Le Vie du Poète*,' a legend; a symphonic poem entitled '*Impressions d'Italie*,' and '*Louise*,' his only opera. He had intended to make a trilogy of the life of '*Louise*,' the second opera to show her happy with the man she left home with at the end of the first, and the third to depict her with her children about her.

"You will hear many fantastic stories of Charpentier. He was never married and stories of his separation from his wife are naturally not true. Nor, of course, can it be authentic that after their separation, she, hearing that '*Louise*' depicted his life, went to the opera to see what sort of a man he had been. It's all absurd. It was not a case of clash of 'artistic temperaments.'"

"You are not one, then, who believes that happy marriages of artists are rare?" I asked.

[Continued on page 22]



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CONRIED'S SINGERS IN "DON GIOVANNI"

Sembrich, Eames, Bonci, Scotti in
Mozart Opera Conducted
by Mahler

One of the greatest events of the Metropolitan's season was the revival of "Don Giovanni" last week, under the direction of Gustav Mahler, whose fame as a conductor springs in as great measure from his production of Mozart's operas as of the Wagnerian works.

It was an unusual cast, most of the rôles being given to first rank stars, and the performance indicated a faithful adherence to Mozart's ideas such as is but seldom met with. To secure more appropriate delicacy, Mr. Mahler did not employ the full orchestra. The score was played with excellent effect, the stage pictures were well arranged and the artists, most of them individually excellent, even if their achievements were not always well fitted together in one frame, responded readily to the conductor's ideas.

The most thoroughly satisfactory impersonations were undoubtedly the *Don Octavio* of Mr. Bonci and the *Zerlina* of Mme. Sembrich, both of whom sang with genuine Mozartian purity of style. Emma Eames, singing *Donna Anna* for the first time on any stage, proved herself justified in undertaking the part, the music of which is well suited to her voice. Mme. Gadski as *Donna Elvira* was not in her best vocal condition, but met the requirements of the rôle, while Mr. Scotti was a suave *Don Giovanni*. Mr. Chaliapine's *Leporello* appealed to the gallery but his proneness to exaggeration of opportunities for indulging in buffoonery was again decidedly out of place. The opera was repeated on Monday, to a smaller audience.

Puccini's "Manon Lescaut," revived on Saturday, attracted a large audience of the admirers of Mr. Caruso's singing and Mme. Cavalieri's stage appearance. This opera does not make as strong an appeal as the other works of the same composer.

On Saturday evening Riccardo Martin was prevented by illness from singing *Faust*, as scheduled, to Marie Rappola's *Marguerite* and Mr. Chaliapine's *Mephisto*. His place was taken by Georges Lucas.

MEMPHIS THEATRE PACKED FOR "MADAM BUTTERFLY"

Great Audiences Applaud Henry W. Savage's
Company in Puccini Opera—
Mme. Calvé Heard

MEMPHIS, Jan. 27.—Musical conditions in Memphis have fast recovered from the recent financial crash and all musical attractions are receiving the best patronage. Two productions of "Madam Butterfly" were given at the Lyceum Theatre on Saturday, January 18, by the Henry W. Savage Company.

At the matinée Miss Wolff was booked for the title rôle, but owing to sudden illness her place was filled by Miss De Fillippe.

Ethel Houston scored a success as *Suzuki*. Miss Houston is a Southern girl and has many friends in Memphis. Phoebe Strakosch appeared as *Mme. Butterfly* at the night presentation and won merited applause. The *Pinkerton* of Vernon Stiles was satisfying in the best sense of the word.

This was the first presentation of Puccini's opera in Memphis, and not only were the local theatre goers and musicians out in full force, but crowds flocked in from towns within the radius of a hundred miles. The house was packed from gallery to pit for both performances.

Mme. Calvé made her first appearance here on Thursday night at the Lyceum Theatre. She sang to a brilliant audience and was given one of the most cordial receptions ever tendered a musician in the Bluff City.

R. J.

MANHATTAN STARS DRAW LARGE HOUSES

Tetrazzini's High Notes Create Excitement—French Works Popular

The demonstrations of uproarious applause that Luisa Tetrazzini's singing in "Lucia di Lammermoor" evoked on Monday of last week were repeated on Friday, when the work was repeated. Again the "Mad Scene" so affected the audience that a repetition was insisted upon, which the singer good-naturedly granted. The ease with which she takes E flat in alt swells it to a ringing forte—and then, less the tone die away without any variation from the pitch, never fails to make her listeners gasp. Her audiences readily forgive her technical imperfection and certain questionable characteristics of style on account of the many rare and beautiful features of her voice and art.

The Saturday night "Aida" was once more sung in a spirited manner. Mme. Russ in the title rôle, Mme. de Cisneros as *Amneris*, and Mm. Zenatello and Ancona all deserved the warm applause they received.

The large audiences that go to hear "Louise" and "Thais" attest the genuine interest created by these French operas and the art of Mary Garden, as well as of her associates, Charles Gilibert, Mme. Bressler-Gianoli and Charles Dalmorès in the Charpentier work, and Maurice Renaud in Massenet's opera.

WERRENATH SOLOIST AT FINE CONCERT IN ALBANY

New York Baritone Wins Favor and Albania Orchestra, Under Mr. Denison, Plays Well

ALBANY, Jan. 25.—The mid-Winter concert of the Albania Orchestra, on Wednesday night at Harmanus Bleeker Hall, was by far the most important local musical event of the season. There was a program far above the average, with the added attraction of Reinald Werrenrath, the New York baritone, as soloist. The big playhouse was filled to its seating capacity, with Mrs. Charles E. Hughes and a party in one of the boxes, and society, generally, occupying orchestra chairs.

The orchestra under the direction of Frederick P. Denison has found a large place for itself among music lovers and the Albany public. Under the strict discipline of Mr. Denison the organization has steadily advanced until it now compares favorably with the orchestras of the larger cities.

The heaviest task of the evening was the "Glocken und Graissene" from Wagner's "Parsifal." In this the full complement of the strings, the wood-wind instruments and the brasses was employed. The overture, "Hans Heiling," Marschner, was sparkling in color and rhythm. The "Suite Minature," Floersheim, was rich in melody and harmonic orchestral effect, and Tschaiakowsky's "Andante Cantabile" for strings was bright in tone color. As a final number, Franz Lehar's "Merry Widow" waltz was played.

It was the first appearance in Albany of Reinald Werrenrath and he created a decidedly favorable impression. "Der Abenstern," from "Tannhäuser," was his most ambitious number, which he sang with expression and finish. He was at his best in a group of songs. "The Forgotten Land," written for him by Harriet Ware, was particularly adapted for his voice and showed his real artistry in all registers. "To Anthea," by Hatton, and "King Charles," by Maud V. White, were given with brilliancy and intensity.

L. B.

Sembrich and Bosio

A correspondent of the New York *Evening Post* writes to that paper that the comparison which has been made by some critics between Mme. Sembrich and the late Mme. Bosio, as the two greatest *Violettas* of their day, has an especial propriety from the fact that Mme. Sembrich first sang under the name of Bosio. That famous Italian soprano lived but a short time. Mme. Sembrich's teachers in Italy predicted for her just the same kind of artistic career that Bosio had enjoyed, and, at the suggestion of Giovanni Lamperti and others who had heard her sing before her debut, Mme. Sembrich, then Marcelline Kohanska, did take the name of her great predecessor when she first sang in opera, though she abandoned it shortly after for that of her mother.

MAC DOWELL SONATA PLAYED BY BAUER

Noted Pianist Gives Unhackneyed Program at First of His New York Recitals

Harold Bauer gave the first of his New York recitals to a most enthusiastic audience, at Mendelssohn Hall, on Tuesday afternoon, when he opened his program with MacDowell's "Sonata Eroica," one of the finest of the works left by the lamented American composer.

The program further contained the artist's own arrangement of César Franck's Prelude, Fugue and Variations, op. 18, Schumann's "Fantasie Pieces"; Chopin's Barcarolle, op. 60; Emanuel Moor's Prelude in D Flat, op. 71, and the Paganini-Brahm's Variations at the end.

All the familiar excellencies of Mr. Bauer's art were impressively demonstrated, and there was evinced an even greater depth and authority of interpretation than ever before. The profound sincerity of this pianist and his absolute freedom from the assumed "effects" of appearance and deportment to which so many of his colleagues are addicted, command his hearers' respect and admiration at the outset. His audience on Tuesday was most enthusiastic. Among the press comments were these tributes:

"He played the sonata in a truly grand and noble style, with an envelopment of deep poetic feeling, with a profoundly emotional expressiveness. . . . The clarity of his vision and his finely proportioned reading of the work, richly colored and subtly nuanced, resulted in a performance of great beauty."—Richard Aldrich in the *Times*.

"In Schumann's 'Fantasie Stücke,' Mr. Bauer disclosed some of the sweetest traits of his art: to wit, cool and clear exposition of the melodic content, exquisitely balanced tonal effects, a generous range of rich and warm color and a charming fancy."—W. J. Henderson in the *Sun*.

"His conception of art is that it is an expression of the beautiful. Loveliness of tone he achieves always; also clarity and symmetry of phrase and nice adjustment of all the contributing factors and elements."—H. E. Krehbiel in the *Tribune*.

Frederick Intropidi Dead

Frederick Intropidi, the operatic conductor, died in New York on Sunday, at the age of fifty-five. He was born in New York and studied under I. M. Loretz and Max Mareszek, well-known conductors of opera. He became chorus master for Her Majesty's Opera Company, at the Academy of Music, under the management of Col. J. H. Mapleson, and acted in a similar capacity with Jarrett and Palmer, at Booth's Theatre. Later he was engaged by Arthur Sullivan and remained with him for several years, conducting "Pirates of Penzance," "Patience," "Iolanthe," "Manteaux Noirs," "Rip Van Winkle," and so forth. Other companies with which he was associated were the California Opera Company, the McCaull Company, the Boston Ideals and the W. T. Carleton Opera Company.

He is the author of the burlesques on "Pirates," "Patience," "Billie Taylor," "Claude Duval" and "Musketeers," in which Lillian Russell made her first appearance at Tony Pastor's Theatre. For several years Mr. Intropidi has had a music studio in New York.

Organ Dedicated in Columbus, O.

COLUMBUS, Jan. 27.—A new two-manual organ was dedicated in the Elks' Club House last Tuesday evening. The program given on this occasion was varied, having, besides organ solos by Theodore H. Schneider, the club organist, solos by Charles Dutcher, Anna Fornoff, Henry W. Frillman, Fred. Schmuele, William Reed and Mrs. Gemuender. The many choral parts, under the direction of Mr. Willis G. Bowland, were finely given.

H. B. S.

Cavalieri and Kreisler at Musical

At a musical given on the evening of Tuesday, January 29, at her home, Mrs. Payne Whitney gave an elaborate program. The artists were Lina Cavalieri, of the Metropolitan Opera, and Fritz Kreisler, the violinist, Richard Barthelemy and Haddon Squire being at the piano. Miss Cavalieri, among her selections, sang songs by her accompanist, Mr. Barthelemy.

CONCERT TENOR, IN OPERA, MAKES HIT

Edward Johnson Leading Figure in American Production of "A Waltz Dream"

Oscar Strauss's "A Waltz Dream," the latest Viennese operetta to become a great popular success in Europe, was introduced to the New York public, on Monday evening, at the Broadway Theatre. While the work cannot be considered as effective as Lehar's "The Merry Widow," which is due in great measure to certain weaknesses of the plot and the story, it contains much attractive music and promises to have a long metropolitan run.

The most conspicuous feature of the score is a waltz theme which, introduced early in the work, reappears in each succeeding act. It is of a nature that readily gains popularity and will doubtless soon be haunting every one who can whistle—and those who cannot, as well.

Briefly, the story deals with a young officer who, forced to marry a princess whom he does not love, leaves his bride immediately after the ceremony and makes love to the leader of a women's orchestra—playing in a public garden. His bride pursues him and, finally, with the aid of *Fräulein*, the woman conductor, succeeds in winning his heart.

By all means the dominating figure in the cast was Edward Johnson, well known as a concert tenor, who is now appearing for the time on the light opera stage. His excellent tenor voice, admirably used, finds scope for most effective and artistic singing in the music assigned to *Lieutenant Niki*. His reception was of the most enthusiastic. The other leading parts were taken by Sophie Brandt, as *Fräulein*, Magda Dahl, as the *Princess Helene*, Charles A. Bigelow, Joseph W. Herbert and Harry Fairleigh.

Among the many eulogistic notices Mr. Johnson's individual achievements received in the daily papers were the following:

"It is hard to conceive of a better *Niki* than Edward Johnson made. He has an exceedingly good voice of the sort which is seldom heard in light opera. His high notes are true and powerful, and last night his singing of the 'Dream Waltz' song, of an air in the last act, and of the 'Kiss Waltz' fairly lifted the audience."—*New York Times*.

"Edward Johnson made probably the biggest personal success of the evening, which was an achievement. On his shoulders fell principally the burden of the waltz song, and he sent it across the footlights in rousing style."—*New York Sun*.

"The singing of Edward Johnson provided pleasure of a kind not often met now a days in light opera."—*New York Tribune*.

[COMPLETE "RING" IN ENGLISH]

American Baritone Sings in Covent Garden Production of Wagner's Cycle

LONDON, Jan. 28.—The first attempt to produce Wagner's complete "Ring" tetralogy in English began here last night at Covent Garden with a capital performance of "Das Rheingold," under the conductorship of Dr. Hans Richter. The American singer, Clarence Whitehill, took the rôle of *Wotan*. There were associated with him singers of several nationalities.

The remaining operas of the ring "Die Walküre," "Siegfried," and "Götterdämmerung" will be given in the course of the week and repeated next week.

It is said it was one of Wagner's ambitions to hear the "Ring" done in English. The scheme is warmly supported, and it is hoped will prove the beginning of the establishment of regular opera in the vernacular here.

Calvé's Hair Cut in Barber Shop

ATLANTA, Jan. 28.—Madame Calvé, the prima donna, created a sensation here to-day by leaving her private car, which is side-tracked near the Kimball House, crossing to the hotel, entering the barber shop, climbing into the head barber's chair and telling him she wanted her hair trimmed.

She was very particular, and it was nearly forty minutes before the barber completed the task. Then Calvé climbed down, paid the barber with a dollar and her thanks and returned to her car.

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AMERICA MOURNS THE LOSS OF ITS GREATEST COMPOSER

The Death of Edward MacDowell Casts Gloom Over Entire Music World—His Own Works Played at Funeral Service—Prominent Men Act as Pallbearers

A gloom has been cast over the music world by the death, on Thursday evening of last week, of Edward Alexander MacDowell, America's most eminent composer, which occurred at the Hotel Westminster, New York, where he had been living. At his bedside when the end came were his wife, his father and mother, Mr. and Mrs. Thomas MacDowell, his wife's sister, Miss Nevins, and his physician, Dr. Loomis Danforth. It was known that he had been rapidly sinking for some time and the end was not unexpected. That he so long survived the mental eclipse that overtook him nearly three years ago is a tribute to his extraordinary physique.

The funeral service, which was held in St. George's Episcopal Church, in Stuyvesant Square, was attended by great numbers of the composer's friends and former pupils. His own works were drawn upon for the music, which consisted of the "Largo con maestria" from the "Sonata Tragica," played as an organ prelude by W. H. Humiston, while the body was being brought into the church; the "Interger Vitae," sung by the Mendelssohn Glee Club, after the Rev. Dr. Birkhead had spoken briefly and feelingly of the composer's life, and the dirge from the "Indian Suite," played by Sam Franko's Orchestra, as the body was carried from the church. Finally, the funeral march from Wagner's "Götterdämmerung," was played. One of the many floral tributes with which the casket was covered was a laurel wreath sent by the National Institute of Arts and Letters.

The honorary pallbearers were: Seth Low, Horatio Parker, E. C. Benedict, Howard Mansfield, vice-president of the MacDowell Association; John W. Alexander, president of the association; Walter Cook, William Loomis, Dr. L. L. Danforth, Philip Schmidt, publisher of MacDowell's compositions; Henry E. Krehbiel, Richard Watson Gilder, Wassily Safonoff, Daniel C. French, Dr. Coleman Cutler, Hamlin Garland, August Lewis, William R. Steinway, Henry T. Finck, Philip Hale, Allan Robertson, Lawrence Gilman, Henry Rutgers Marshall and Eugene Heffley.

After the services the funeral cortege proceeded to the Grand Central Station, and the body was taken by train to Peterborough, N. H., where it was interred on Sunday.

It was in the Spring of 1905 that Mr. MacDowell fell a victim to nervous prostration, which developed into an affection of the brain, a gradual cerebral disintegration, which the foremost specialists recognized from the first as incurable. This was the result of overwork and worry over the lack of sympathy with his ideals which he had received from the authorities of Columbia University in connection with his work as professor of music at that institution, and which had induced him to resign from that position the year before. Since this tragic termination of his active career he had experienced a steady physical decline, which had become accelerated since his return from his country home, at Peterborough, N. H., at the beginning of November.

For a long time before his death he had recognized scarcely any one, excepting his wife, and latterly the power of speech had left him. Throughout his long illness, his wife, who was Marion Griswold Nevins, of Waterford, Conn., attended him constantly with the most touching devotion. He leaves no children.

Mr. MacDowell was born in New York City, on December 18, 1861. As a child he began his study of music with Juan Buitrago, still well known in New York music circles, and Pablo Desvernine. Later, he became a pupil of Teresa Carreno, who has, of late years, done a great deal to make his compositions familiar in both Europe and America. At the age of fifteen he was taken to Paris, where he entered the Conservatoire, studying composition with Savard and the piano-forte with Marmontel. At the end of three years, wearying of the Paris atmosphere, he proceeded to Germany, settling in Wiesbaden, after trying Stuttgart for a month and finding the ideas in vogue at its conservatory intolerable.



The Funeral of Edward MacDowell—Carrying the Casket from St. George's Church, New York—Men Prominent in American Musical and Literary Life Acted as Honorary Pallbearers

During the Summer spent in Wiesbaden, he continued his work under Louis Ehlert's supervision, but in the Fall, he became a pupil of Carl Heymann, at the Frankfort Conservatory, of which Joachim Raff was then the director.

When, in 1882, Heymann severed his connec-

tion with the Darmstadt Conservatory, but soon found teaching forty hours there a week, and giving private lessons, besides, too severe a strain. Returning to Frankfort, he soon found himself in demand for private lessons and, at the same time, he threw himself heart and soul into

Raff's death in May of that year was a severe shock to him and, leaving Frankfort, he established himself in Wiesbaden, where he remained teaching and composing until he came to Boston, in 1887.

Before moving to Wiesbaden, Marion Nevins became his pupil and in 1884 they were married. It is said that he did not want to teach her, assuming that an American girl would not care to work industriously, and that he gave her all sorts of difficult tasks, telling her they were easy enough for any beginner. That was only at the outset, however, for later she became an accomplished musician, and after their marriage her keen appreciation of his aspirations was always a source of inspiration to him.

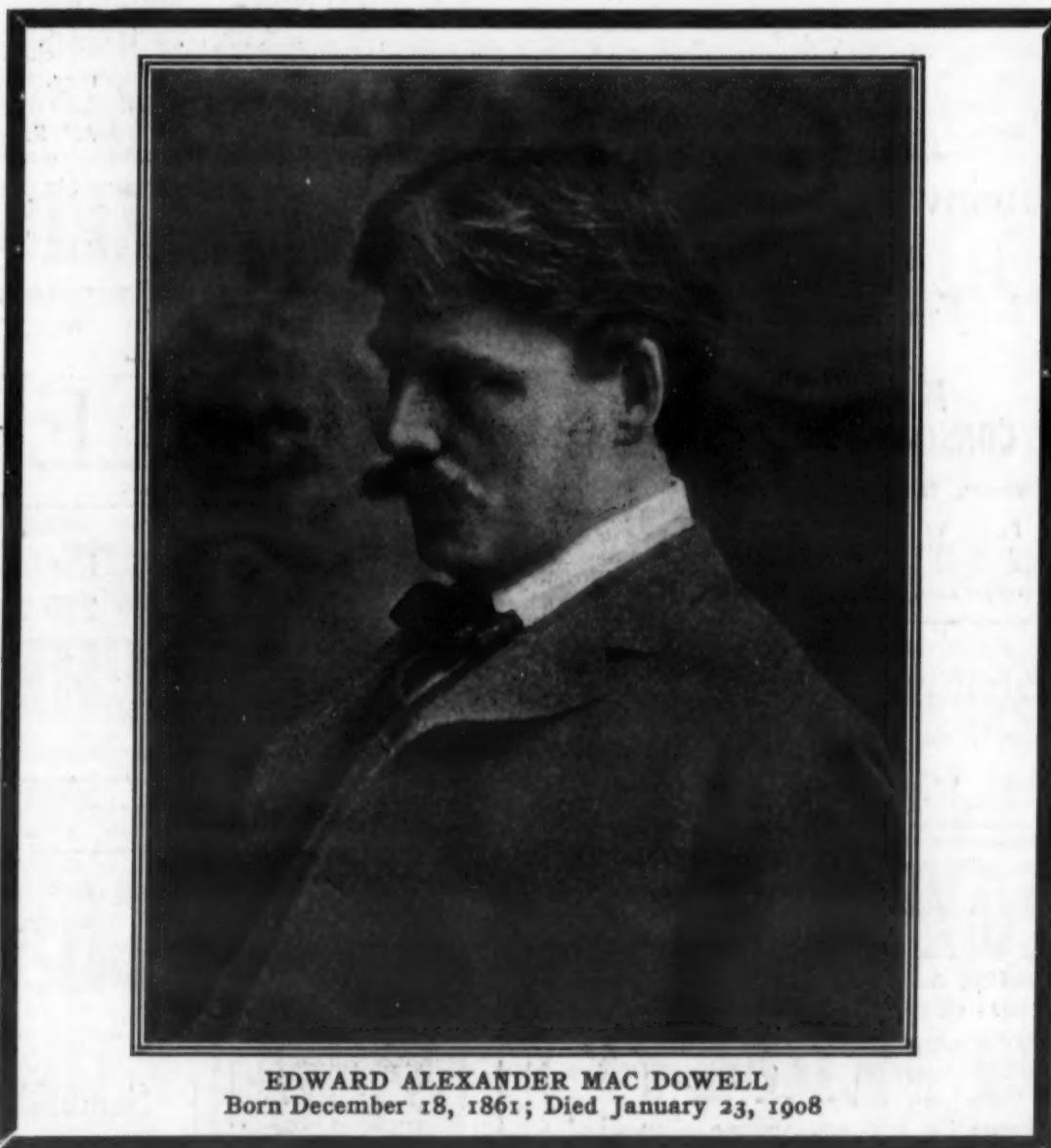
Making his home in Boston, where he devoted as much of his time as possible to outdoor pursuits, he taught and gave concerts, producing his two concertos with the Boston Symphony Orchestra in Boston, and the Theodore Thomas Orchestra in New York. He came back to his native city in 1896, when he was called to fill the newly established chair of music at Columbia University. He was elected conductor of the Mendelssohn Glee Club, but the work of conducting was not congenial to him and he resigned the post after two years of service. In January, 1904, he became involved in a discussion with the faculty of Columbia University concerning the footing which he thought music and the fine arts should occupy in the curriculum, and resigned the professorship. Meanwhile, Princeton University and the University of Pennsylvania had conferred on him the degree of Doctor of Music.

After leaving Columbia, he resumed his private teaching, and it was characteristic of his generosity that he gave up one day of every week to pupils who could not afford to pay for lessons. At his Summer place at Peterborough, N. H., he did most of his composing, in a log cabin in the woods. It was one of the last wishes he expressed that the Peterborough house should be turned into a retreat for musicians and artists, his wife to have the use of it during her lifetime, and for the purpose of realizing this desire, as well as assisting him during his lifetime, the Mendelssohn Glee Club began in the Spring of 1906 to raise a fund, which has now reached \$39,162.50.

It has often been related that Paderewski, when asked once by a wealthy Bostonian as to the best means of employing a large sum of money for the encouragement of music, is said to have replied: "Give it to MacDowell so that he can retire from teaching and give his whole time to composing. You will then do a great thing for America and for art."

By semipublic vote, a few months ago, the University of Illinois chose his name as the first to decorate a panel in its new music hall.

A close friend and admirer of his thus speaks (Continued on next page)



EDWARD ALEXANDER MAC DOWELL
Born December 18, 1861; Died January 23, 1908

tion with the institution he recommended MacDowell as his successor, a proposition which was not entertained on account of the American's youth. MacDowell then accepted a position

his work as a composer. Moreover, he had plenty of opportunities to play and introduce his works at the most important concerts of the cities in that vicinity.

On the advice of Raff, who was a warm friend of his, he went to Weimar in the Spring of 1882, and there joined the Liszt colony. The great Weimar master became deeply interested in him and secured for him an invitation to play his first piano suite at the convention of the Allgemeiner Deutscher Musik-Verein, at Zurich, as a result of which a prominent German publishing house offered to bring out his work.

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of him: "Personally, he was shy among strangers, but most devoted to friends; modest, but stubbornly insistent on his high ideals; temperate in all his habits except his devotion to hard work."

The range of his creative work is thus summarized by Henry T. Finck, the New York critic: "Like many other modern masters (Chopin, Franz, Grieg, and so forth), MacDowell preferred the shorter forms of composition to the more elaborate ones. Nevertheless, he wrote two concertos for pianos and four piano-forte sonatas which are among his best works, being, in point of inspiration, far superior to anything of the kind ever done in America. Of his orchestral works, only one, 'The Indian Suite,' belongs to the period when his genius had fully matured; there is much that is charming, however, in the others—'Lancelot and Elaine' and 'Hamlet and Ophelia,' as well as his first suite.

"As a writer of songs and pianoforte pieces he ranks with the best European masters of the time. Especially notable are his collections of short pieces—'Woodland Sketches,' 'Sea Pieces,' 'New England Idyls,' and so forth. He was an admirable pianist and teacher, and his technical studies are of great value. While he was conductor of the Mendelssohn Glee Club, he wrote some fine part songs. Especially notable are his *Lieder*, or lyric, songs for one voice, about fifty in number; among them are gems of the first water; they are the best songs ever written in America. Not a few of them are set to poems of his own. A volume of his verses was privately printed a few years ago."

Appreciated in Houston, Tex.

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Houston, Tex.

Polly Eckles Pleases Rutherford

RUTHERFORD, N. J., Jan. 27.—The soloist at the last meeting of the Woman's Reading Club was Polly Eckles, a rising young New York contralto, who combines genuine musical feeling and refined taste with a voice of exceptional volume, resonance and warmth. Her singing of arias from "Mitrane" and "Faust," German songs by Brahms and Robert Franz, Hullah's "Three Fishers" and other English songs, for which Mrs. C. Blakeslee played the accompaniments with admirable discretion, evoked warm

applause and demands for extra numbers. She is a pupil of Paul Sauvage, the well-known New York vocal teacher.



August Wilhelmj

August Wilhelmj, the German-English violinist and conductor, who died in London last Friday, was sixty-three years old. He was born in Usingen, Nassau, and in 1854 he made his first public appearance at a concert, and two years later, when eleven years old, he created a sensation by his playing at the Court Theatre in Wiesbaden. His father took him to Liszt, who became enthusiastic over his genius after hearing him play on the violin and took him to Ferdinand David to superintend his studies. From 1861 to 1864 he studied at the Leipzig Conservatory and afterward under Raff at Wiesbaden.

In 1865 he made a tour of Switzerland, and the following year went to Holland and England. It was through the influence of Jenny Lind that he appeared at concerts in the Covent Garden Theatre, where he was hailed as a musical genius, and he secured other engagements which increased his popularity. In 1877 he went to Paris, where he was heard with much enthusiasm, and made a tour of France and Italy. Subsequently he gained renown in other European countries.

It was in 1878 that he made his first visit to America, followed by a tour around the world, in which he delighted audiences in South America, Australia and Asia. Then followed repeated tours of European countries. In 1892 he settled in London as chief professor of the violin at the Guildhall School of Music. He was an important factor in the development of orchestral music and concerts in England, and in the Wagner Festival in the Royal Albert Hall in May, 1877, he secured the attendance of Wagner himself as conductor and introduced Hans Richter to the British public.

Wilhelmj was the composer of "Hochzeits-Cantate," for solo, chorus and orchestra; a violin concerto, a few instrumental pieces and several transcriptions from Wagner, Bach and Chopin.

The story is told that Liszt, when he heard the

boy, when sixteen, play Ernst's "Hungarian Airs," in which the great pianist accompanied him, sprang up and shouted: "And they could be doubtful of your calling! Music is born in you, and you are so strongly predestined for the violin that if the instrument had not already existed they would have had to invent it for you." And when he took him to David for instruction at the Leipzig Conservatory, he said, "I am bringing you a second Paganini. Take good care of him."

Arthur A. End

MADISON, WIS., Jan. 27.—The death of Arthur A. End, of Sheboygan, Wis., in this city, where he was organist of the First Baptist Church, proved a great shock to his many admirers in this State. He was only twenty-two years old. By a coincidence that has caused much comment, his best musical performance, a few days before his death, was the Liebestod from Wagner's "Tristan und Isolde" at the morning service of the Baptist Church.

Mr. End, though hardly out of "teens," was active in musical circles of Wisconsin, and great things were predicted for him. His undivided devotion to music, perhaps, so weakened his physical structure that he was unable to withstand the attack of scarlet fever which ultimately caused his death. For eight years before coming to the University he had been organist at the First Congregational Church at Sheboygan, the largest church in that city. In addition to his university work, which was devoted to literature and music, he found time to give organ recitals frequently in many cities and towns.

M. N. S.

Lewis F. Thompson

Lewis F. Thompson, organist at the Arlington Street Church, Boston, and an attorney, died at his home on Sunday, January 19. He had been ill for some time with pneumonia. He was thirty-nine years old and unmarried. Mr. Thompson was one of the leading organists of the country and was a composer of light operas, among them "The Sphinx," which was produced in Jordan Hall, Boston. He gave many recitals in Jordan and Symphony halls.

Adolph Golstein

MILWAUKEE, WIS., Jan. 29.—Adolph Golstein, who died last week at his home, No. 333 West Twenty-fourth Street, in this city, was one of the founders of the Milwaukee Liederkrantz and a member of the Milwaukee Mannerchor. He was born in German Bohemia in 1855. In 1889 he was president of the Liederkrantz.

M. N. S.

EUTERPE CLUB HEARS DUFALT

New York Organization Gives Enjoyable Program at Waldorf-Astoria

May Nevin-Smith, soprano, Paul Dufault, tenor, and Frank L. Thompson, baritone, were the assisting soloists at the New York Euterpe Club's musical morning at the Waldorf-Astoria, on Thursday of last week, the program of which was arranged by Florence Foster Jenkins. It was one of the most enjoyable musicales given by the club this season.

Mr. Dufault, whose singing evoked rounds of enthusiastic applause, gave Massenet's "Pensee d'Automne"; Ernest Ford's "Ma bien aimée, c'est toi"; Ronald's "Vive la solie," and "Love, I Have Won You"; Elgar's "A Song of Autumn," and "Thro' the Long Days." Mrs. Nevin-Smith sang "Pleurez, mes yeux," from Massenet's "Le Cid"; Haydn's "My Mother Bids Me Bind My Hair," and Nevin's "A Bower," most effectively; while Frank L. Thompson was heard to good advantage in his own "Philosophy" and Carmichael's "Quaff, Quaff, the Purple Wine."

The program opened with a duet from "Aida," sung by Lucy Prendergast and Suzanne Zimmerman, and further variety was afforded by Clifford Walker's musical monologue. The club, under Eduardo Marzo's direction, sang Sutherland's "The Moonbeam and the Star" and Vradier's "La Paloma," in admirable style. Mrs. A. B. Corthell was an efficient accompanist.

The president of the Euterpe Club is Mrs. Alcinous B. Jamison, and among the active members are Mesdames Frank E. Vaughan, B. Fales Brown, Charles P. Van Allen, William Webster Miller, John Young, Charles H. Griffin, James King Crook, Oren Dennett, Edwin Cohen, William T. Parker, Roswell O. Stebbins, Edward Smith, Charles Young, Edward B. Williams, Arturo Rodriguez, John R. Miller, Eduardo Marzo, Frank Parsons Lant, Florence Foster Jenkins, W. W. Ford, Francis Clifton Clark and the Misses Ernestine Valleau Miller, Ida Judson, Edna May Strecker, Mary and Annie Boylan and Fannie Ree.

Maria Gay, the Spanish *Carmen*, has been singing in concert in London since returning from her hurried visit to New York. She says her contract with the Metropolitan calls for forty appearances a season.

Edmond Stoullig, of Paris, has just completed the thirty-second volume of his "Annals of the Theatre and Music."

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TELLS WHY MANY VOICES ARE "PATHETICALLY POOR"

Dr. Scheppegrell, in New Orleans, Urges Need for Cultivation of Speaking as Well as Singing Tones

NEW ORLEANS, Jan. 27.—Dr. W. Scheppegrell, in his recent lecture on "The Human Voice," has aroused much interest among the students of singing and voice culture of the city.

"I have often been asked," he said, "'Why is it I cannot sing,' but never 'Why is it I cannot speak,' yet I have found it to be the case, where one cannot sing, nine cannot speak. Of course, by speaking I mean public or semipublic speaking. It is to me pathetic to see the defects in the voices of so many of our men in professions where the voice is so much needed, such as at the bar or in the pulpit.

"Many suppose that there is a difference between the mechanism used in talking and singing, yet they are just the same. The difference is one of pitch; a good singer uses two octaves, but in a good speaker you will notice that the voice rises and falls. This is called inflection of the voice, and in most people the inflection is about three semitones, while in some it is an octave."

Dr. Scheppegrell went into an interesting discussion of why a female voice has a higher range than the male: "The larynx of the female is smaller, and therefore the vocal chords vibrate more rapidly, giving the higher pitch. The difference between a trained singer and an untrained one is that a trained basso, after he reaches E flat, changes his register and is able to go several notes higher, while the untrained singer attempts to go higher with the same register, and often his voice breaks.

"There are two causes for defective voices. The voice is either too high as regards timbre, or the vocal chords are unduly stretched, and one is unable to maintain the tension on these chords long. Speaking in a high voice is very fatiguing. An undeveloped singer will sing louder by increasing the number of vibrations. A trained singer secures the increased loudness by using all the overtones. To correct the fault the voice must be cultivated."

DIDUR LEAVES MANHATTAN

Polish Basso's Contract with Hammerstein Canceled by Mutual Consent

Adamo Didur, the Polish basso of the Manhattan Opera Company, had a consultation with Conductor Campanini and Oscar Hammerstein last week, and as a result the singer canceled his two years' contract with the impresario.

The cause of the rupture has been, according to the artist's friends, his refusal to sing minor rôles during the forthcoming performances.

When asked about the termination of the contract, Mr. Hammerstein said:

"Didur's contract had but four weeks to run and there was nothing for him to do in them, as the new French operas are taking up a good deal of the repertoire. The contract was canceled by mutual consent."

Adolf Vogl's music drama "Maja" has just met with a favorable reception in Stuttgart.

HAMBOURG VICTIM OF REVOLUTIONISTS

Pianist, Well Known in America, Gagged and Blindfolded in Warsaw—Plays to Gain Liberty, According to London Despatch



MARK HAMBURG AND HIS WIFE

The Noted Russian Pianist Recently Completed a Tour of This Country—His Bride Accompanied Him During His Visit Here

LONDON, Jan. 25.—Shortly after his return from the United States, Mark Hambourg, the noted pianist, went to Warsaw to fulfil an engagement. The other evening, according to a dispatch from that city, he was walking on one of the principal streets, when he was accosted by a messenger, who professed to come from Mr. Hambourg's hotel. He informed the musician that an urgent telegram had been received from his wife, in London, who was ill.

The messenger undertook to show Mr. Hambourg a short cut to the hotel, and led him to a door, which he said, was the back entrance of the hostelry. Mr. Hambourg entered and was immediately gagged and bound by two masked men. He was then taken to a room where other men

were assembled, and was told he was in the hands of revolutionists. He was also informed that if he would play on the piano for them he would not be harmed. Mr. Hambourg had no option but to consent.

Then his eyes were bandaged and he was led down several flights of stairs to what he imagined was a large underground room, where he performed four pieces on an excellent instrument. The revolutionists did not applaud him. After playing he was led back with his eyes bandaged to the first room he had entered, where he was courteously thanked. He was informed that he would not be paid for his services, but that he might expect a satisfactory sequel. He was then released.

the Théâtre Lyrique, Paris, in 1863. At that time the composer was only twenty-five, and, curiously enough, some of his critics thought they discerned certain traces of Wagner's influence in the music of the opera in question. Although the composer of "Carmen" had not at that period "found himself," there is no little poetic charm in the score of "Les Pêcheurs," while its Oriental coloring is clever and alluring. The opera was performed in London some two decades since under the title of "Leila."

It is announced that Mme. Schumann-Heink will give a song recital at Carnegie Hall, New York, about the middle of March.

EVEN THE CAT ENJOYED DE PACHMANN'S PLAYING

Inquisitive Feline Rubbed Against Pianist's Leg to Show Her Appreciation of Montreal Recital

MONTREAL, Jan. 27.—Vladimir de Pachmann, he of the eccentric manners, he who more than any one else knows how to get an audience into a happy mood, delighted the Montreal music lovers with one of his inimitable recitals and his admirable interpretations last Thursday.

It is a very unusual thing to experience at the same time both a sense of admiration for an artist and a restrained desire to laugh at his antics. And to add to the odd situation, a tortoise-shell cat clambered onto the platform while de Pachmann played one of his numerous encores after the concert and insisted on showing her appreciation by rubbing against the musician's legs through a waltz movement.

The program contained Scarlatti's Sonata in A Major, Mozart's Fantasia in C Minor, Weber's "Perpetuum Mobile," Mendelssohn's "Rondo Capriccioso," Schumann's Romanze in F Sharp, Sgambati's Gavotte, some compositions by Raff-Henselt, Moszkowski, Tschai-kowsky and a number of Chopin etudes, preludes, nocturnes, mazurkas and waltzes, besides several encores. C. O. L.

C. H. JOHNSON IN BOSTON

Pianist Has Assistance of Bessie Belle Collier in Admirable Concert

BOSTON, Jan. 27.—Charles H. Johnson, pianist, assisted by Bessie Belle Collier, violinist, gave a concert to an audience of good size in Steinert Hall on the evening of Wednesday, January 22. The program included Pierné's Sonata for Piano and Violin, op. 36; these piano pieces: Prelude in D Major from Bach's "Well Tempered Clavichord," Scriabine's "Poem," op. 32, No. 1, Brahms's Scherzo in E Flat Minor, Chopin's Nocturne, op. 48, No. 1, Schuett's paraphrase on Strauss's waltz "Geschichten aus dem Wiener Wald," and these violin pieces: Wiegenlied, by R. Strauss, and Laub's Polonaise.

Both musicians were heartily applauded for their artistry in both solo and ensemble pieces.

Paul Dufault's Engagements

Paul Dufault, the New York tenor, was the soloist at the concert of the Euterpe Club in the Waldorf-Astoria on January 23, and one of his engagements this week was a song recital in Holyoke, Mass., on Tuesday. He will be heard Saturday night and Sunday afternoon in the production of "Eugene Onegin," at Carnegie Hall, under Walter Damrosch's direction.

May Mukle with Banks's Glee Club

H. R. Humphries has engaged the famous English 'cellist, May Mukle, to play at the Banks's Glee Club concert in Carnegie Hall, New York, Thursday evening, February 27.

The managers of the Casino Municipal at San Remo have accepted an opera entitled "Jocelyn," by Tedeschi, for early production. The composer is a harp teacher at the Milan Conservatoire.

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CARL BUSH WINS PITTSBURG CONTEST

Kansas City Composer's "Alexander's Feast" Performed at Concert of James Stephen Martin's Male Chorus and Wins a Distinct Triumph

PITTSBURG, Jan. 27.—The Pittsburg Male Chorus, James Stephen Martin, conductor, gave its first concert of the season Friday night at Carnegie Hall.

The club was assisted by Mrs. Genevieve Clark Wilson, soprano, and Charles Heinroth, organist. J. Harry Jones and Mrs. C. Norman Hassler were at the piano and Messrs. Hassler, Vaughan, McDonough, Leith and Jones, members of the club, sang incidental solos.

The program was as follows: Choral from "Lobgesang," op. 52, No. 8, Mendelssohn; "O, Peaceful Night," Edward German; "Land Sighting," Grieg, by the club; "Waldeinsamkeit," Brahms; "Der Lenz," Hildach; "Ein Traum," Grieg, by Mrs. Wilson; "Drink to Me Only with Thine Eyes," old English; "Soldiers' Chorus" from "Faust," Gounod; three Greek songs by Edward Elgar, "Ye Cast Me from the Heights of the Mountains," "It's Oh! to Be a Wild Wind," and "Feasting, I Watch"; "Hymn au Soliel," Georges, Mrs. Wilson, and the prize composition, "Alexander's Feast," by a composer whose name is announced at the close of the concert.

Mr. Martin has reason to be proud of his well-trained body of singers, who, in turn, should be proud of their conductor. Their voices are well balanced, the quality of tone of unusual excellence, their enunciation distinct, their pianissimo work most delicate, and Mr. Martin directs with authority and intelligence.

Mrs. Wilson pleased with her group of songs by Brahms, Hildach and Grieg and to an insistent encore gave Victor Harris's "Hill o' Skye," with a tenderness surpassing the coloring of her first songs, and with delightful diction. She improved steadily during the evening, until, in the "Alexander's Feast," she rose to great heights in both vocal power and interpretation.

Mr. Jones, accompanist for the chorus, was adequate, and Mrs. Hassler played Mrs. Wilson's accompaniments with good taste.

The interest of the evening centered in the new work by an unknown composer. On April 30 last the Pittsburg Male Chorus offered a prize for the best musical setting for male voices (with or without solos) to the poem, "Alexander's Feast," or "The Power of Music," by John Dryden. In response fifteen different compositions were submitted in competition, and the board of judges, consisting of Charles

Heinroth, city organist; Luigi Von Kunits, former concert master of the Pittsburg Orchestra, and James Stephen Martin, the director of the club, without consultation and on independent examination, each selected the same manuscript as entitled to the prize.

The work is built on conventional forms and melodic lines, and, although it is not absolutely original, possesses a scholarly dignity which assists the brilliant climax to attain a splendid breadth.

It is a product of the academic, rather than modern school of composition, but it is a well-conceived and able work. There is no striving after effect, the climaxes being reached by natural means with absolute sympathy between the text and the music. The only serious mannerism is an over use of the arpeggio accompaniment which affords the instrumentation less variety than the vocal parts. Mr. Martin brought out all the themes and effects clearly, his men responding willingly and enthusiastically. Mr. Heinroth ably assisted at the organ.

After the gratifying applause had subsided it was announced that composition No. 10 was the winner and the envelope bearing that number was opened by Col. Austin Bloch, City Editor of *The Gazette-Times*, the custodian of the competition, and the composer proved to be Carl Busch, director of the Philharmonic Orchestra in Kansas City, Mo.

Mr. Busch, born in Bjerre, Jutland, Denmark, in 1862, studied music at the Conservatory in Copenhagen, later at the Conservatory in Brussels, and then under Godard in Paris. After directing some orchestral concerts of his own composition in Leipzig and Dresden, in 1898 he became conductor of the Oratorio Society and Philharmonic Orchestra in Kansas City, Mo. He has written several cantatas, "The League of the Alps," the "Lady of Shalott," "The Voice of Spring," "King Olaf's War Horns," a Tennyson orchestral prologue, an elegy for string orchestra and several songs and male choruses. Mr. Busch's manuscripts were destroyed by a fire which recently occurred, and only two of his compositions escaped, i. e., "Alexander's Feast" and another cantata which won the prize of \$500 offered by the firm of Strawbridge & Clothier, Philadelphia. The orchestra score of the latter was burned, but Busch is now rewriting it.

MINNEAPOLIS HAS A BUSY WEEK OF MUSIC

Apollo Club Gives Second Concert of the Season, with Buhlig as Soloist—Symphony Quartet Plays

MINNEAPOLIS, Jan. 27.—Last week was an unusually busy one, musically, for Minneapolis. Tuesday evening the Apollo Club gave the second concert of its season before a large audience of subscribers.

The club which now has 100 male voices, under the direction of H. S. Woodruff, has seldom sung with better spirit, better tonal color and musical phrasing, and director and singers were given the warmest applause. Bernard Ferguson and Heath Gregory sang the solos in the Grieg selections expressively.

The soloist of the evening was the talented American pianist, Richard Buhlig, who achieved a distinct success with the audience. Mr. Buhlig has masterly technique and is at his best in compositions requiring brilliancy and dash, though he was by no means lacking in poetic charm.

Wednesday evening the Minneapolis Symphony Quartet, the members of which are Heinrich Hoewel, first violin, Raymond Shryock, second violin, Olaf Hals, viola, and Carl Fischer, cello, gave a concert. There was surprising improvement in the unity, mellowness of tone and fuller sympathy shown in the work of the

quartet since the last concert two months ago. The program presented some unusual features, marking the first performance in the city of the Brahms Quartet, op. 51, No. 1, in C Minor, and the Richard Strauss Sonata for Violin, in E Flat Major. Mr. Hoewel, who played the sonata, has never been heard to better advantage, giving the work a most beautiful reading both technically and musically. Eloise Shryock gave the piano part with perfect sympathy.

Thursday morning, Blanche Sherman, of Chicago, gave an entire recital of Russian music before the Thursday Musical and its friends.

Friday evening the auditorium held another large audience to listen to the program of Grieg's works, given in memory of the great composer, and to add to the Grieg monument fund of Bergen.

The concert was under the auspices of several of the most prominent Norwegian societies, from which a male chorus of 150 voices was formed under the direction of Eric Oulie.

The Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer, gave a number of Grieg's finest orchestral works and the orchestra also furnished accompaniments for the singers.

Sunday the orchestra gave its tenth Sunday popular concert before the usual large audience.

E. B.

EINTRACHT ORCHESTRA IN NEWARK CONCERT

Director Ehrke's Players Give Fine Performance of Mozart Symphony in E Flat—Mrs. Oliver, Soloist

NEWARK, Jan. 27.—Newark's Symphony Orchestra, The Eintracht, under Louis Ehrke's direction, opened its tenth season last Monday night, in Wallace Hall, with a fine program and the assistance of Mrs. Louise Oliver, mezzo-soprano, of this city, as soloist.

The Mozart Symphony in E Flat was the most important offering of the evening, and in its presentation Director Ehrke's men showed the results of painstaking preparation. With one or two exceptions the orchestra played with fine precision, careful shading and decided spirit.

The other numbers were "La Complainante," by Karl Philip Emanuel Bach, and a delightful gavotte by Padre Martini, both for string orchestra alone; Ase's Death and Anitra's Dance, from Grieg's "Peer Gynt," Suite No. 1, and an orchestral version of Liszt's pompous Polonaise in E flat.

Mrs. Oliver sang first the air of *Fides* in Meyerbeer's "Le Prophete," and on a recall the "Awakening of Spring," by Del Riego. On her second appearance she sang two songs by Richard Strauss and added "Dandelion," by D. Protheroe. Mrs. Oliver sang with a breadth of tone and a dignity that were very impressive. She is an earnest and conscientious singer who needs only more frequent public appearances to become a favorite in the concert room.

KIRKBY-LUNN IN CHICAGO

Metropolitan Opera Star Makes a Hit at Monday Morning Musicales

CHICAGO, Jan. 27.—Mme. Kirkby-Lunn, the distinguished mezzo-soprano, furnished the finest vocal program that has been given up to date at the Congress Hotel Monday Morning Musicales to-day. Her first group included two songs by Brahms, "The Sappic Ode" and "Red Rose," and Hugo Wolf's "Heimweh."

All of these songs were given in the highest style of vocal beauty, with a richness and roundness of tone eminently satisfactory. Her second group of French songs by Faure, George Hue and Weckerlein had beautiful voicing, but were not as satisfactory, on the whole, as the German songs. Her final group of English songs included "A White Rose," "Snow Flakes" and "One Spring Morning," and impressed the audience by the beauty of the vocalism and quality of voice. N. George Lucas, a tenor robusto, gave a number of other songs.

C. W. B.

FARRAR RETURNS TO HOME TOWN TO SING

Melrose Excited over Its Prima Donna—Boston Again Hears Her in Concert

BOSTON, Jan. 29.—Last night Geraldine Farrar's promised appearance in her home city, Melrose, was realized, and the inhabitants of the town turned out *en masse* to give her a royal welcome. Enthusiasm ran riot and the young artist was fairly overwhelmed with floral offerings. At the end of the program she sang several old favorites to her own accompaniment, then held an informal reception on the stage, shaking hands with everybody. The Adamowski Trio assisted her in the concert.

On Monday afternoon Miss Farrar gave a concert here, in Symphony Hall, under the auspices of the Student's Association of Miss HERSHEY's school. She was assisted by Heinrich Gebhard, the well-known pianist of this city, and Olive Whiteley, violinist.

The soprano's numbers were: Mozart, "Voi che sapete"; Schumann, "In der Ferne"; Schubert, "Roseslein"; R. Strauss, "Allerseelen"; Wolf, "Gesang Weylas"; Hahn, "Si mes vers"; Chadwick, "Honeysuckle"; Bemberg, valse. As encores she sang "Comin' Thro' the Rye" and two or three other songs, to her own accompaniment. Miss Whiteley played Sarasate's "Zigeunerweisen," Wilhelmj's arrangement of a Bach air, and a mazurka by Volpe.

Mr. Gebhard played Rachmaninoff's Prelude, a Bourrée by Bach, Chopin's Valse, op. 42; Liszt's "Liebestraum" No. 3, and "Rigoletto" Fantasia.

KELLEY COLE IN BALTIMORE

New York Tenor and Dr. J. S. Baker Give Song Recital at the Peabody

BALTIMORE, Jan. 27.—Friday afternoon's recital at the Peabody Conservatory was given by Kelley Cole, the eminent New York tenor, and Dr. Thomas S. Baker, baritone. A large audience saw to it that these sterling artists received ample reward in the form of applause for their efforts.

Mr. Cole's numbers were: Schubert's "Du bist die Ruh"; Jensen's "Waldeggesprach"; Franz's "Fur Musik" and "Frühling und Liebe"; Herman's "Salomo"; F. Ries's "Am Strand"; Rafael Joseffy's "Leise Zieht Durch Mein Gemuth"; Felix Weingartner's "Liebesfeier"; Hammond's "Im Wunderschönen Monat Mai"; Walter Morse Rummel's "Across the Hills" and "Ecstasy"; Old Scotch—Mary—and Old Irish—Battle Hymn.

He displayed a tenor voice of particularly pleasing quality and received a genuine ovation. Dr. Baker sang songs by Widor, Bemberg, Ferrari, Wolf and Schumann.

For encore numbers Mr. Cole sang an old English ballad and Dr. Baker a setting of Poe's "Israfel." The two singers were admirably accompanied by Mrs. Cole and Clara Ascherfeld.

Bispham in Chicago

CHICAGO, Jan. 27.—David Bispham, the concert baritone, made his first appearance here in two years last Thursday evening in Music Hall and was warmly greeted by a large and loyal following. The singer was in his usual good voice, and his powers of interpretation are as marked as of yore.

After the opening concession to the classics, in songs of Robert Schumann and Robert Franz, the singer showed his interest in matters up to date in music, with songs of the modern French composers; there were examples of Massenet, Reynaldo Hahn and Debussy. Mr. Bispham was in excellent voice and in recall, gave some favorite songs in which his sense of humor was significantly manifest.

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BACHNER WITH THE BOSTON ORCHESTRA

Wins Genuine Triumph Playing Saint-Saens's Concerto in G Minor at Dr. Karl Muck's Cambridge Concert.

BOSTON, Jan. 27.—Louis Bachner, the pianist, was soloist with the Boston Symphony Orchestra, Dr. Karl Muck, conductor, at the fourth concert of the season, given in Sander's Theatre, Cambridge, Mass., Thursday evening. The program included Hermann Götz's Symphony in F. Major, op. 9; Saint-Saens's Concerto for Pianoforte in G Minor, No. 2, op. 22, and Bizet's Dramatic Overture "Patrie" in C Minor, op. 19. The symphony and overture have been performed at previous concerts in Boston. Both gave much pleasure, as was evidenced by the warm applause. The concerto was played by Saint-Saens at a symphony concert last season.

The work is one of the most interesting creations of this distinguished composer. The first and second movements are, perhaps, most effective. The climax at the end of the andante, following, as it does, beautiful sustained passages, produces a pronounced impression. Seldom has a soloist appeared at these Cambridge concerts, or in any of the symphony concerts, and received a warmer welcome or more enthusiastic applause than did Mr. Bachner last Thursday evening. His performance at the concerto was distinctive, and was marked by two important features. First, although not, perhaps, of the most importance, should be mentioned his reading of the work from the standpoint of technique. His playing was fluent and clear and at no time was there any suspicion of blurring of the color.

In the first movement Mr. Bachner led up with wonderful effect to the strong climax in the middle of the movement, where the first theme is taken by the orchestra with crashing octaves on the piano. The repose and quiet which follow this first climax make the closing passage of the first movement most effective. The delicate music of the second movement was charmingly interpreted and brought an unusual demonstration from the audience for a movement in the



LOUIS BACHNER

middle of a concerto. The last movement was taken at a splendid tempo, bringing out all the rhythmic beauty of the composition.

Mr. Bachner was recalled four times and the enthusiasm was unusual for a Cambridge audience.

This was Mr. Bachner's second appearance with the orchestra in Cambridge, his first being two seasons ago when Mr. Gericke was conductor. Mr. Bachner played with the Kneisel Quartet at a recent Cambridge concert with much success and has also appeared twice with the Hoffman Quartet this season. He is to be the soloist at a concert of the Hoffman Quartet, in Waltham, February 13, and will play with Timothee Adamowski, violinist, of the Adamowski Trio, at a charity concert in the Colonial Theatre in this city February 23.

Mr. Bachner is having a very successful season and has many other important engagements already booked for this and other parts of the country.

D. L. L.

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Paul Grummer has been appointed a professor at the Vienna Conservatory as successor to the noted cellist, Reinhold Hümmer.

Henry W. Savage Off to Europe

Col. Henry W. Savage, the successful impresario, sailed for Europe on the *Kronprinzessin Cecilie* last week, to remain abroad until April. It is understood that he will complete arrangements for the production here, next season, of several novelties for which he has been negotiating.

Dora Moran, a daughter of the late Fanny Moran-O den, once the wife of Theodor Bertram, has recently made her first appearance in concert in Leipsic. She is said to be a very promising young singer.

PORTLAND CHORAL ART SOCIETY

Maine Chorus Gives Concert Assisted by Boston Soloists

PORTLAND, ME., Jan. 27.—The Choral Art Society gave the first concert of its fourth season on Wednesday at St. Luke's Cathedral, assisted by Edith Jewell, of Boston, violinist, and Heinrich Schuecker, harpist, of the Boston Symphony Orchestra.

Arthur S. Hyde, of Boston, who conducts this society twice each month, presented an unusually interesting program of ecclesiastical music. The Choral Society showed great advance over its work of previous years by its balance in power of tone and in the exquisitely finished endings of several numbers. These effects have never been equalled in Portland, and such conscientious work deserves the highest praise.

The solos were most artistically sung by Mrs. Clarke, Miss Rice and Howard Stevens.

The second concert will take place in Kotschmar Hall early in April and the program will include Fauré's "Birth of Venus," and English madrigals and glees.

M. B.

MISS GOODSON IN FALL RIVER

English Pianist's First Recital There a Pronounced Success

FALL RIVER, MASS., Jan. 27.—The *Daily Herald*, of this city, gives the following report of Katharine Goodson's recital last Tuesday:

"Miss Goodson, who is considered one of the world's greatest pianists, made her debut before a Fall River audience at Music Hall, and aroused her audience to great enthusiasm. She showed excellent technique and strength. Her strong, rhythmic feeling was striking. She has at her command a technique which obeys her sovereign will as if it were a matter of course. She analyzed the work of Brahms with fine understanding in every detail. The sense of tone coloring was noticeable in Schumann's Papillons, op. 2. Perhaps best of all was her interpretation of 'Riganden,' written by her husband, Arthur Hinton."

The program included Mozart's A Major Sonata; "Der Wanderer," Brahms; Schumann's Papillons, op. 2; Richard Strauss's "Reverie"; Sauer's "Espanlaub"; Arthur Hinton's "Riganden"; Holbrooke's Etude Fantastique and Liszt's Rhapsodie, No. 2.

The Vienna City Council has decided, at last, to take the necessary steps for the removal of the remains of Josef Haydn from Eisenstadt, in Hungary, to Vienna, where they will be placed in a grave beside those of Beethoven and Schubert.

Wagner has been taken up by German street bands in England. An organization of this class was heard playing a selection from "Tannhäuser" in London a few days ago.

CAROLINE HUDSON'S SUCCESS

Young Cleveland Soprano Engaged for Prominent New York Church



CAROLINE HUDSON

She Will Sing with New York Oratorio Society in Bach's "Passion" Music

Caroline Hudson, the gifted young Cleveland soprano, has been engaged as soloist for the West End Presbyterian Church, New York City, beginning on May 1.

A further tribute to this young artist's rapid progress is found in the fact that Dr. Frank Damrosch has engaged her to sing the soprano solos in Bach's "Passion According to St. Matthew," to be sung by the New York Oratorio Society in Carnegie Hall on April 16. Last Sunday she sang in Detroit, Mich., on Tuesday in Port Huron, and among her important coming engagements are appearances in Zanesville, Ohio, on February 13, 14 and 15, and in Newburgh, N. Y., on February 19.

Miss Hudson is a pupil of George Henschel, with whom she pursued her studies all last Summer in Scotland.

The late director of the Paris Opéra, M. Gailhard, means to keep an eye on his successors, for, although he is entitled to complimentary admission, he has subscribed to an orchestra stall. He has allowed himself one Parthian shot, which may prove a source of trouble to the new direction, by declaring in an interview that he considered the humbler Opéra employees, like the scenery men, distinctly underpaid.

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LOS ANGELES GAMUT CLUB FOLK SURPRISED

Discover a Remarkably Capable Pianist at Luncheon—Herbert Witherspoon Makes a Speech

LOS ANGELES, Jan. 25.—Members of the Gamut Club had a new sensation the other night. They gathered at luncheon with Mme. Krause, of Berlin, Adela Verne, an English pianist, and Herbert Witherspoon; the basso. There was an unusually large attendance and a jovial time was the order of the evening. Miss Verne was an entire stranger to the club, as she is to Los Angeles generally, but after her playing there was such an ovation as never has been seen in the club. She played Alkan's "Wind" study, Liszt's "Liebestraume" and the Liszt arrangement of Mendelssohn's "Wedding March." One expects audiences of women to get hysterical over a long-haired pianist, but for an audience of men to be held spellbound, hardly keeping back the tears in tenderer moments and then breaking into ecstatic applause of voice and hand, is a rare sight.

Herbert Witherspoon stood his six-feet-three on his two feet only to make a neat little speech, his accompanist not being present, and he proved as good an after-dinner speaker as he is a singer. The Gamut Club has heard a number of great artists at its Bohemian lunches and dinners, but the general opinion was that there never had been better music offered by any visiting artists or more enjoyable sociability than on this occasion.

There are a number of applicants for membership in the club and the list will be augmented.

Why Caruso Gave Up the Flute

Caruso, before he realized the capabilities of his voice, used to play the flute. One day, when he was practicing, a man called upon him to try and sell a phonograph on the instalment system.

"See" said the man, "you can make your own records. I will show you," and he put on a blank cylinder. Caruso played a flute solo. He played his very best into the machine. Then the man put in the cylinder and the music began to issue forth. "Is that me?" cried the flute player in

alarm. "Yes, sir." "Really me? Just as I played?" "Precisely, sir. Now I am sure you want to buy the phonograph." "No, no!" cried Caruso. "I want to sell the flute."

That is how he gave up flute playing and took to singing.—*Tit-Bits.*

BROCKTON, MASS., CONCERT

Mehan Artists of New York Entertain at Affair Arranged by Frank McClaskey

BROCKTON, MASS., Jan. 27.—Frank McClaskey's concert at Y. M. C. A. Hall last Tuesday evening, when he presented Marie Louise Githens, soprano; Mary Jordan Fitzgibbon, contralto; John Barnes Wells, tenor, and J. C. Wilcox, baritone—all from the artist class at the Mehan Studios, New York—proved one of the most satisfying musical events in local history. Each singer was heard in an operatic aria and a group of songs, while the ensemble offerings presented Messrs. Wells and Wilcox in Hindach's duet, "Passage Bird's Farewell," and all four singers in the "Rigoletto" quartet, which brought the program to a brilliant close.

Each soloist was enthusiastically encored, and Mr. McClaskey received many congratulations for his enterprise in bringing to Brockton such satisfying artists. Carl Lamson, of Boston, was the excellent accompanist and his sympathetic support at the piano won the admiration and appreciation of the singers and the audience. The *Times* printed a column-and-a-half review of the concert, praising each participant.

Sousa Draws Crowds in South

JACKSONVILLE, FLA., Jan. 25.—Two thoroughly packed houses greeted Sousa and his famous band at the Dixie Theatre Sunday afternoon and night. That Jacksonville loves music, and that nothing is too good for it, was exemplified by the rush of hundreds to secure seats, and that every one was delighted was shown by the frequent outbursts of applause. The program was characteristic of Sousa concerts and the soloists, Jeanette Powers, violinist; Herbert Clarke, cornetist, and Lucy Allen, soprano, were enthusiastically received.

Among the contributors to the fund of \$280,000, which was subscribed to enable M. M. Messager and Broussan to undertake the direction of the Opéra, are three conspicuous Americans, James Stillman, Otto Kahn and Mortimer Schiff, who contributed \$5,000 each.

JOMELLI SOLOIST WITH THE VOLPE ORCHESTRA

Young Musicians Present an Interesting Program with Assistance of Opera Singer

Mme. Jeanne Jomelli, of the Manhattan Opera House Company, was the soloist at the interesting concert in Carnegie Hall given by the Volpe Symphony Orchestra Thursday night of last week. It was the second time this season that this orchestra, a young and ambitious organization, has been heard in this auditorium.

Although the night saw the heaviest snowstorm of the year, Carnegie Hall was comfortably filled, and the audience was sincerely enthusiastic.

Mme. Jomelli's interpretation of "Leise, Leise," from Weber's "Der Freischütz," was characterized by fire, energy, charm and intelligence, and quite captivated the audience. Going to Wagner, she gave the "Liebestod," from "Tristan und Isolde." She was obliged to sing some additional numbers, one of them a Strauss song.

Beethoven's Symphony No. 7, in A Major, was played most acceptably by the orchestra, the various choirs showing the result of careful training. Goldmark's "Sakuntala" Overture also received a satisfactory interpretation, Arnold Volpe, the director, displaying the splendid command he has of his young musicians.

Mme. Samaroff's Washington Recital

WASHINGTON, D. C., Jan. 27.—Tuesday afternoon the New National Theatre was filled with the music-lovers of Washington to hear Mme. Olga Samaroff, the distinguished American pianist. She is brilliant, forceful, and full of temperament, and her program effectively displayed her versatility.

The recent season of the Carl Rosa English Opera Company at Covent Garden was not satisfactory from the box-office point of view. The revival of "Esmeralda" attracted but little attention, and so little desire was manifested to hear Verdi's "Otello" that it was canceled.

Arthur Whiting in Washington, D. C.

WASHINGTON, D. C., Jan. 25.—Last week the Friday Morning Music Club was entertained by Arthur Whiting, of Boston, who gave several

piano selections by the great composers, and a talk on the harpsichord and its relation to the modern piano and pianists. This week the program will be devoted to the German composers. W. H.

YORK PLANS A FESTIVAL

Vice-President Klinedinst, of the Oratorio Society, a Visitor to New York

David P. Klinedinst, of York, Pa., a well-known lawyer and vice-president of the York Oratorio Society, was a visitor to New York this week. To a representative of MUSICAL AMERICA, Mr. Klinedinst spoke enthusiastically about the progress being made by the local musical societies in his city, and stated that it was the intention of the oratorio forces to give a two days' music festival during the Spring.

If the present plans of the directors of the organization mature, the New York Symphony Orchestra, Walter Damrosch, director, and Mme. Gadske will assist the society in the presentation of the programs.

"We feel in York," said Mr. Klinedinst, "that the success and growth of our musical organizations constitute an important phase in municipal life. There is no lack of support for the two organizations we now have, and the concerts given each season are among the most interesting events before our public."

Wisconsin Singer's New Position

MILWAUKEE, Jan. 27.—Bessie Marie Mayham, of Fond du Lac, Wis., has been engaged to teach at C. O. Breon's School of Music at Oshkosh, Wis., where she is well known, having sung on various occasions in concerts and churches. She has made five tours with Channing Ellery's band as soprano soloist, and has become well known all over the State, also in Chicago, as a singer of remarkable ability and the possessor of a beautiful voice. She is a graduate of Mme. Dové Boettini's school, in Chicago, and also took advanced work under Sabatini, in Milan, Italy.

Next New York Trio Concert

The second appearance of the New York Trio will take place at Mendelssohn Hall Saturday evening, February 29. This chamber music organization is composed of Paolo Gallico, pianist; Alexander Saslavsky, violinist, and Henry Bramsen, 'cellist.

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ROSINE MORRIS IS AMERICAN-TRAINED

Ernest Hutcheson's Former Pupil, Who Gave New York Recital Last Week, a Teacher in the Peabody Institute

Ernest Hutcheson, who is an American citizen as well as an American artist by adoption, is an enthusiastic advocate of the American-made piano virtuoso.

He points to his artistic colleague, Harold Randolph, as a simon pure American pianist, and on Tuesday afternoon of last week, at Mendelssohn Hall, he introduced his former pupil, Rosine Morris, who has also received her entire musical education in America. This recital was reviewed in MUSICAL AMERICA last week.

Miss Morris was born in Webb City, Mo., and did her first studying under William C. Calhoun, president of the Missouri State Music Teachers' Association, in Carthage, Mo.

Mr. Calhoun recognized the young woman's exceptional ability and recommended her to Mr. Hutcheson at the Peabody Conservatory in Baltimore. She made such rapid and gratifying progress under Mr. Hutcheson that she soon became a mem-



ROSINE MORRIS
A Talented American Pianist and Formerly a Pupil of Ernest Hutcheson

ber of the conservatory faculty, with which she is at present identified.

CHICAGO SOPRANO WEDS

Ada Adams, Pupil of Marchesi, Bride of a New York Business Man

MONTCLAIR, N. J., Jan. 27.—Ada Adams, the soprano of Chicago, was married here last Wednesday night to Charles F. Droste, Jr., a New York business man living on South Mountain Avenue.

The ceremony was performed by the Rev. Dr. A. H. Bradford, pastor of the First Congregational Church.

Miss Adams, who was a pupil of Mme. Marchesi, appeared recently as soloist at a concert of the Tonkünstler Society, of New York. She has also sung in some of the largest churches of the West.

Mr. and Mrs. Droste sailed on Saturday for Europe.

Florizel von Reuter, the violinist, played a long program at his recent concert in Berlin. He began with Handel's Sonata for Violin and Piano in D Major and followed it with Dvorak's Concerto in A Minor, the six Bach sonatas for violin alone, Leclair's Sarabande and "Tambourin," Raff's "Liebesfee," a ballade by Sinding and Paganini's Caprice, No. 24.

Karl Klingler, who was one of Joseph Joachim's last favorites, introduced a new violin concerto in E major from his own pen at the last concert of the Berlin "Gesellschaft der Musikfreunde," under Oskar Fried.

LOVING CUP GIVEN TO WALTER HENRY HALL

Friends of New York and Brooklyn Surprise Choirmaster, and Will Form Association in His Name

Nearly half a hundred of the close associates, in his musical work, of Walter Henry Hall, choirmaster of the Cathedral of St. John the Divine and conductor of the Brooklyn Oratorio Society, gave a surprise banquet to him at the Hotel Astor on the evening of Thursday, January 16.

Frank Sill Rogers, of Albany, and Felix Lamond, of New York, invited Mr. Hall to dinner, and, to his astonishment, when he arrived at the hotel he found a large gathering of his fellow-workers awaiting him—including the Rev. Canon Voorhis, E. I. Horsman, Jr., and Clifford H. Allen.

After dinner Mr. Horsman, in a felicitous speech, presented Mr. Hall with a loving-cup and with it a large bunch of violets "for Mrs. Hall."

Mr. Hall, in response, paid a warm tribute to his friends "who had aided him in his work for the past twelve years in New York and Brooklyn."

Speeches were also made by Rev. Canon Voorhis, representing the cathedral, Felix Lamond, of the Guild of Organists, and Howard W. Connelly, secretary of the Brooklyn Oratorio Society.

The music features of the evening were furnished by Mr. Rogers, who is choirmaster of Grace Church in Albany.

Before the guests departed it was resolved to form the Walter Henry Hall Alumni Association and a committee was appointed to attend to details.

Carson-Nelson Recital in Chicago

CHICAGO, Jan. 22.—A recital by Rhea Weaver Carson, soprano; Robert Boice Carson, tenor, and Edgar Nelson, pianist, was given in Cable Hall, Thursday evening. The evening was devoted to Schumann and Grieg. Two duets by Schumann were artistically sung by Mr. and Mrs. Carson. Seven songs by Grieg, sung by Mrs. Carson, were beautifully rendered. Mr. Carson was heard in a group of songs by Clara Schumann, which were given with artistic taste, and Mr. Nelson played from Schumann and Grieg. His rendition of the Scherzo Intermezzo and Allegro by Schumann displayed fine technique and superior musical conception.

C. W. B.

Maud Powell Quartet Formed

It is announced that the newly formed Maud Powell Quartet, which will be available after March 1, will consist of Maud Powell, first violin; Louis Green, second violin; Jacob Altschuler, viola, and May Mukle, 'cello.

"REDEMPTION" SUNG BY BOSTON CHORUS

People's Choral Union Gives Fine Performance Assisted by Excellent Soloist

BOSTON, Jan. 25.—The People's Choral Union gave a creditable production of Gounod's "The Redemption" in Symphony Hall last Saturday evening before a large audience. Owing to a recent accident, Samuel W. Cole, the able director of the society, did not conduct the oratorio, his place on the stand being taken by Gustav Strube, of the Boston Symphony Orchestra.

The soloists were: Mrs. Mary Montgomery Brackett, soprano; Mrs. Helen Allen Hunt, contralto; Alice Mabel Stanaway, alto; Clarence B. Shirley, tenor; Willard Flint, bass; Ralph Osborne, bass; Herman A. Shedd, organist, and Edith H. Snow, accompanist.

The chorus displayed marked improvement over its work of last year, and the oratorio was in many ways far more enjoyable than any of their previous choral productions. The chorus made the most of the effective climax in "Unfold, Ye Portals." Credit should be given, also, for the excellent work of the members of the Boston Symphony Orchestra, of which Jacques Hoffman was principal. "The Redemption" has not been performed in this city since April 7, 1901, when it was given by the Handel and Haydn Society.

The work of the soloists was uniformly satisfactory and painstaking. Mrs. Hunt's rich contralto voice was heard to advantage in the solo of "Mary," in the first part, and in the recitative of "The Angel" in the second part. Mrs. Brackett had several effective solos, and it was evident that the audience appreciated her singing. The tenor is given the largest part of the recitative and solo work, and Mr. Shirley's voice was well adapted for interpreting the part. Both Mr. Flint and Mr. Osborne sang their parts with strong dramatic effect, and apparently with a thorough appreciation of the intensity both of the text and the music.

D. L. L.

The Robert Schumann Sing-Akademie, of Dresden, established by the composer in 1848, has just celebrated its sixtieth birthday with a performance of "Paradies und Peri." Schumann's successors as director of the organization have been Ferdinand Hiller, Robert Pfretzschner, Friedrich Baumfelder and, for the last six years, Albert Fuchs.

Armando Seppilli, who has just produced a new opera, "La nava rossa," in Milan, will be remembered as having conducted at the Metropolitan for two seasons.

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New York, Saturday, February 1, 1908

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

The annual subscription for "Musical America" will henceforth be \$2.00 a year.

HAS THE AMERICAN SINGER A FAIR SHOW?

I have received the following forcible letter from Mme. Eleanora de Cisneros, of the Manhattan Opera Company, with regard to a comparison between the forces of our two opera houses which was made by a correspondent of the New York *Evening Post* and which was referred to recently in *MUSICAL AMERICA*:

HOTEL MAJESTIC, Jan. 24, 1908.

My dear Mr. Freund: It is a long time since I used to meet you in my student days here in New York.

I want to thank you for publishing that very charming article about me.

At the same time, I cannot hide from you my indignation and bitterness that you, representing *MUSICAL AMERICA*, should print in your editorial column the letter from an unknown, and possibly utterly incompetent person, criticizing the Manhattan and Metropolitan operas—and in which he says that the mezzo-sopranos are superior at the Metropolitan Opera. You agree with him and pass to other discussions. Not a word of defense for an American singer who has worked with heart and soul to succeed in Europe, and who has sung in Italy, Spain, Portugal, Vienna, St. Petersburg, London (for five seasons) and South America—not one word of defense nor help! Ah, the bitterness of it all!

Yet we find our papers full of the sensational advertising of singers who believe that it is better to have one's personality and peculiarities talked about than their art!

Do you believe that the *Carmen* of Mme. Bressler-Gianoli is inferior to that of Mme. Kirkby Lunn—that the *Cieca* of Mme. Greville Reache is inferior to that of Mme. Jacoby—or that the *Amneris* of myself is inferior to that of Mmes. Homer and Mme. Kirkby Lunn?

The time is past for an artist to be dignified and sincere in her professional work in New York. All is bombast and bluff—and a person who, perhaps, is actuated by interested motives is permitted to be quoted in a representative musical journal like yours, and to disparage the hard work and success of an American!

As it seems I must defend myself to you, I do not hesitate to declare to you that there is not an American, nor Anglo-Saxon singer for that matter, who is now singing at the Metropolitan, who has in the last six years made a record of European success that I have done. I have sung in fifteen of the most important theatres in Italy,

including the great theatre of La Scala in Milan; I have sung in Trieste—two seasons in the famous San Carlos of Lisbon; at the Hof Opera of Vienna; at the Imperial and Conservatory of St. Petersburg—three Autumn seasons in London and two Spring seasons; I have sung in South America with Caruso, and I have sung here.

Do you know of any of our so-called "celebrities" who have the same record? Do you know any other American singer at the present time who has done more to prove in Europe that America can produce serious artists?

You, as the head of a musical journal, are cognizant of all musical matters. You know that I have not bluffed. Do you not think, therefore, that I was worthy of a word of protection in your editorial?

Alas, if the New York public could protect their singers. It is pretty hard to find an American paper will exclude an American artist of reputed worth and sanction comparison with foreign singers who are unknown outside of their local surroundings—and who do all that they can to harm an American singer when she goes to their country! This is the case of Mme. Kirkby Lunn, who, after my success in London for three years—a success verified by the press and public—did everything possible by her influence with certain people at Covent Garden to prevent my singing my important rôles during the last season—which I was engaged to sing—and it is now owing to this work of hers that, after five absolutely successful seasons in London, I am not returning there this Spring.

Yet you, by your silence, give credit to the opinion of a nobody, that she is superior to myself—when her own country's press unanimously declared that I was the best *Amneris* who had sung in London for years—that my *Ortrud* was a superior reading to that they had been accustomed to hear, etc. And I never knew any of these critics until the last season I was in London.

Yet you, who knew me when I was a young student here, did not say a tiny word in my behalf!

Forgive me if my letter is both lengthy and pretty personal, but I cannot help but give vent to the bitterness which many times comes to my heart and makes me sad that I am an American!

Very sincerely yours,

ELEANORA DE CISNEROS.

The question of the standing of the American singer in this country—the attitude of the public to him or her—the attitude of the press—are of such importance that I have ventured to print Mme. de Cisneros's letter, just as it came to me, "hot from the griddle."

With regard to my unwillingness to give Mme. de Cisneros credit for her work, I think she herself acquits me of the charge, for in the very opening of her letter she thanks me "for publishing a very charming article" about herself, which my readers will remember appeared in the paper a few weeks ago, with several illustrations.

So much for the personal attitude of the Editor of *MUSICAL AMERICA*, and also of *MUSICAL AMERICA* itself, to a very distinguished artiste and a very charming woman.

With regard to the charge that I, personally, or the paper, endorsed the letter which was printed, comparing the companies at our two opera houses and the character of the representations given, let me say that Mme. de Cisneros, if she will kindly reread the article printed in *MUSICAL AMERICA*, will find that there is absolutely not a line in it which endorses the statements made in that communication.

A reference to the paper itself shows that a communication sent to the New York *Evening Post* was referred to, editorially, in *MUSICAL AMERICA*, and without any comment as to its justice or injustice, but simply, as the article itself shows, because its tone was similar to that of a good many which have appeared in the press, which (now let me quote from the article in *MUSICAL AMERICA* itself) "create the impression that there are many people who, while they criticize Mr. Hammerstein's performances, are of the opinion that if he had anything like the resources which Mr. Conried has had, the results would be far better than those which Mr. Conried has produced. It is curious, also, to note that these expressions of opinion in favor of Mr. Hammerstein—and which naturally are somewhat derogatory to Mr. Conried—appear to find favor with the press, which is in remarkable contrast to the attitude of the press to Mr. Conried when he first started in."

This shows of itself that our charming friend, Mme. de Cisneros, has been trying to bowl down an entirely wrong lot of ten-pins, for the article in *MUSICAL AMERICA* was written for the purpose of defining the attitude of the public and

press to the two opera houses and their managers, but ventured absolutely no opinion of its own, with regard to the justice of such an attitude, and especially, ventured no opinion whatever as to the justice of the comparison made by the correspondents of the *Evening Post* and other leading papers.

The whole point of Mme. de Cisneros's charge, therefore, falls to the ground, so far as *MUSICAL AMERICA* is concerned. And I think the readers of this paper will bear me out if I say that there has never been a musical paper published in this country which has given so much credit to American artists, even when they appear before us under foreign names, by the grace of God or marriage!

As to whether the performances of certain rôles by certain of Mr. Hammerstein's artists are better than the performances of the same rôles by Mr. Conried's artists—that would launch me onto such a sea of trouble that I may be permitted to decline the embarkation.

Never mind what my opinion might be, it would be bound to offend some, if not all, of the parties under discussion.

Let us, however, get away from the personal matters involved by Mme. de Cisneros's letter, and move to broader ground.

Has the American-born, American-trained artist a show in this country to-day, or not? I would emphatically assert that he or she, if possessed of talent and ability, has a show—though, possibly, there may be a large element of our so-called "society people" which may not be willing to accept them until they have procured an European endorsement.

Neither the criticism of the public nor that of the press is at such a low ebb as Mme. de Cisneros appears to think, and in proof of this, let me state that, in a tolerably fair acquaintance with musical and dramatic matters in this country for nearly forty years, I find an increasing tendency on the part of the American public and press not to accept foreign artists—even of great distinction—unless they make good according to a critical standard which is rising higher every year.

The day is past when artists who have once been great, but are no longer so, can come here from Europe and find this an *El Dorado*. Season after season shows us not only singers but pianists, and even conductors, who have had to go back to Europe, failures artistically as well as financially.

So far as the artistic career of Mme. de Cisneros is concerned, I am only too happy to endorse all that she says about it. And while I think that she is, perhaps, mistaken in imputing to fellow artists some of those troubles which are the fate of all artistic temperaments, I am glad that she has eased her mind on the question—the personal one as well as the larger one involved—because it will give an opportunity, I trust, to some of the readers of *MUSICAL AMERICA* to express their opinions on the issues raised.

Meanwhile, if Mme. de Cisneros, or anybody else of equal or less distinction, has an idea that publishing a musical paper on anything like decent lines is likely to bring a man either approbation or affluence, let me say that nearly half a century of work in this direction has brought me to at least the hope that, in any possible future existence, all my sins—and they have been many—may be forgiven me, because I have endeavored to edit and publish a musical paper!

John C. Freund

THE PASSING OF MACDOWELL

The passing of Edward Alexander MacDowell last week, while not unexpected, sharpened the poignant regret that the withdrawal of his active influence from the stage of human achievement has caused music lovers the world over.

The premature termination of Mr. MacDowell's career has long since taken its place among the greatest tragedies in the annals of music, not merely as regards art in this country, but in a universal sense, for his was the genius that cannot be limited by national barriers.

It speaks for itself with eloquent significance, that the most brilliant of his colleagues unite with the impartial recorders of contemporaneous history in paying him homage as the greatest master of music that America has contributed to the world's temple of fame.

PERSONALITIES



Photo by Hall

AMADEO BASSI AS "RADAMES"

The above illustration pictures Amadeo Bassi, of the Manhattan Opera House, in one of his favorite rôles, that of *Radames* in Verdi's "Aida." This Italian tenor is one of Oscar Hammerstein's "discoveries," so far as this country is concerned, although he was known in South America before he made his New York debut last season. When he is not singing at Covent Garden he generally spends the Summer at his palatial home in Florence. His wife and seven-months-old son, named Walter, after the hero of Catalan's "Lorelei," are with him in New York.

Piper—Ruby Shotwell Piper, the well-known concert singer, is appearing under the name of Reba Dale, in Henry W. Savage's Chicago production of Franz Lehar's "The Merry Widow."

Aus der Ohe—Adele Aus der Ohe, the pianist, has been playing in Dresden, where, at a concert in Roth's music salon, she recently introduced some chamber music and piano compositions from her own pen.

Caruso—Enrico Caruso has been engaged for ten special appearances at Ostend after the close of his American season.

Toselli—Enrico Toselli, the young Italian pianist, who married the Countess of Montignoso, the divorced wife of the present King Friedrich August, of Saxony, was to have made his first appearance in Germany at a concert in the Berlin Philharmonie a fortnight ago, but he postponed it on account of illness.

Mahler—Gustav Mahler is an enthusiastic admirer of "Louise," Gustav Charpentier's opera. "Louise," said he, a few days ago, "is a great work, and a work preeminently characteristic of the time. Charpentier is a genius. I know no recent opera, unless it be 'Salomé,' of equal interest or importance. 'Louise' is a model which composers could do well to study. And it will live."

Chaliapine—Theodore Chaliapine, the Russian basso at the Metropolitan, is proud of his handsome four-year-old son, who has been nicknamed "Buster" by his American friends.

Johnson—Edward Johnson, the young American concert tenor, who is now winning success in the leading rôle of Oscar Strauss's new operetta, "The Waltz Dream," intends eventually to enter the grand opera arena.

Grenville—Lillian Grenville, the New York soprano, now a member of the company at the Théâtre de la Monnaie, Brussels, will sing at Ostend in the Spring, during Enrico Caruso's engagement.

Walker—Edyth Walker, the American mezzo-soprano, formerly at the Metropolitan, now of the Hamburg Municipal Theatre, is one of the soloists engaged for the Berlin Philharmonic concerts under Arthur Nikisch this Winter. She has lately added *Salome* to her repertoire.

Thursby—Emma Thursby, the American coloratura soprano, never entered the field of opera because she had been brought up with the old Puritanical ideas about the stage. Before she first went to Europe her best friends came to her, one after another, and extracted from her a promise not to sing in opera. She kept her word in face of the most flattering offers from the Paris Opera and other foreign institutions.

Wheatley—Walter Wheatley, the young American tenor who made his debut at Covent Garden last Summer, is now singing leading rôles with the Carl Rosa Opera Company in England.

Schumann-Heink—Ernestine Schumann-Heink, the contralto, stated in an interview last Sunday that she expects to be in Europe all next year, filling engagements at the leading opera houses and giving concerts.

BLOOMFIELD-ZEISLER ON TONE COLOR

Pianist Declares Certain People Suggest Certain Colors to Her—Different Compositions Are Associated with Characteristic Colors, Too—Her Opinion of Chamber Music

BALTIMORE, Jan. 27.—Fannie Bloomfield-Zeisler, the distinguished American pianist, during her visit here last week declared to a Baltimore *News* reporter that she is a firm believer in the theory that with various individuals are invariably associated certain characteristic colors.

"I have a friend," she said, "who associates with every person she meets a distinctive color. Talking with her one day, I was surprised to find, when I made myself think of it, that I, too, had a sense of color value of individuals. We brought up the names of mutual friends, and I mentioned the color suggested by each. In almost every instance it corresponded with the color the lady I was talking to associated with those persons."

"It is very natural when you come to think of it. Take a quiet, modest, shy, bashful, retiring young girl; you would never think of any vivid reds or yellows in connection with her. It would be a pale blue or gray, or fawn, perhaps. Or take a man with flashing black eyes. You would never suggest neutral colors in connection with him."

"I believe there are laws governing this thing that will some day be formulated on a scientific basis. In all probability there is a physical basis for it that some day we shall know all about. It is only in comparatively recent time that the theories concerning the physical basis of mind were established. If we could only come back two hundred years from now, we would know very much more than we do."

"There must be some similar explanation of the tone-color sense. Different keys, different composers, different compositions are associated with different tone colors. When I sit down to play, of course, I don't have that in my mind, but when I think about it afterward I am convinced that there is some logical basis for the thing."



MRS. BLOOMFIELD-ZEISLER

Distinguished American Pianist Who Has Novel Theory Regarding Tones and Colors

"Do you agree with Franz Kneisel that chamber music is the best of all music?" she was asked.

"Ah, it is natural for Kneisel to say so! It is that spirit that has made his quartette the splendid one it is. But he is probably as far wrong the one way as poor MacDowell was the other. MacDowell would never go to hear the Kneisels play, because, he said, chamber music is impossible music."

"You know that chamber music is the hardest to get any one to listen to. It sounds, sometimes, scratchy and thin—less so with Kneisel than any one else. If he had said it was the purest music, I, perhaps, should have agreed with him. You may understand what I mean when I say that I become infatuated with it, sometimes, when playing with a quartet, whereas, in the audience, I am often cold and unresponsive."

COMPOSERS WILL ATTEND

Mrs. Clarence Eddy to Be Soloist at People's Symphony Chamber Music Concert

Three American composers—Victor Herbert, Reginald de Koven and Franz Arens—whose compositions will be included in the program, will attend the fourth chamber music concert of the People's Symphony Society in Cooper Union, New York, on February 7. Mrs. Clarence Eddy, contralto, will be the soloist and Mr. Eddy will accompany her.

Mme. Elfriede Stoffregen, piano; Ernst Stoffregen, cello, and Maurice Kaufman, violin, constitute the trio which is scheduled to play Tschaikowsky's Piano Trio, "In Memory of a Great Artist." Mendelssohn's Sonata, for cello and piano, will be another feature of the program. This sonata will be the fourth of the series being given this season as a study of the development of the sonata, beginning with the seventeenth century and ending with MacDowell's "Tragic" Sonata.

SUCCESS FOR HELEN WALDO

Popular Contralto Returns to New York from Her Western Tour

Helen Waldo, the popular contralto, has just returned from a Western trip, which was characterized by a series of most gratifying successes. This young artist has become a favorite wherever she has sung, and several of her appearances on her recent tour were return engagements.

Besides singing in a performance of "The Messiah" at Green Bay, Wis., Miss Waldo gave two recitals in the same city and filled engagements, also, at Oshkosh and Wausau, Wis., and Carroll College, Waukesha, Wis. Since returning to the East she has given one of her unique Scotch recitals at Verona, N. J., and the numerous bookings ahead of her for the remainder of the season afford further evidence of the high esteem in which this gifted young singer is held by the music public.

The Nuremberg Municipal Theatre has begun a complete series of Wagner's ten operas and music dramas, excepting "Parsifal," of course. For "Rienzi" the house was sold out.

ALICE McDOWELL'S RECITAL

Young Boston Pianist Assisted by Katherine Ricker, the Contralto

BOSTON, Jan. 27.—Alice McDowell, a student in the Whitney School of Music and a pupil of Sig. Carlos Buonamici, gave a recital in Symphony Chambers Hall last Wednesday evening, assisted by Katherine Ricker, contralto. Miss McDowell played Scarlatti's "Pastorale," Schumann's Sonata, G Minor (Presto), Chopin's Nocturne, op. 27, Cajini's "Valse," Liszt's "Liebestraume," No. 1, MacDowell's "Shadow Dance," Stcherbatcheff's "Songerie dans les bois," Mendelssohn's Scherzo, op. 16, Moszkowski's "En Autumne," Chopin's Scherzo, op. 31.

Miss Ricker sang an aria from "Samson and Delila" and a group of songs. Both artists responded to encores.

Miss McDowell was, perhaps, most effective in her interpretation of the "Pastorale" and the "Liebestraume," and it should be said that she played the Chopin Scherzo with authority and with a conception rarely found in so young a pianist.

D. L. L.

Bertha Barnes in Boston Recital

BOSTON, Jan. 27.—An interesting recital was given in B. J. Lang's music room, at No. 6 Newbury Street, last Wednesday afternoon by Bertha Barnes, contralto, pupil of Stephen Townsend. Her program gave much pleasure, and included a song by her teacher, "Sweetest Flower That Blows," an aria by Saint-Saëns, a recitative and aria by Handel and compositions by Dvorak, Strauss, Liszt, Brahms, Schubert, Grieg, Munro and Stewart.

D. L. L.

Mme. Schumann-Heink in Washington

WASHINGTON, D. C., Jan. 25.—The second of the Wilson-Greene Morning Musicales, which took place on Monday in the ballroom of the New Willard, proved equally as brilliant and artistic as the one last month. These are designed principally to appeal to diplomatic and social circles, by whom they are liberally patronized, headed by Mrs. Roosevelt. The artist on this occasion was Mme. Schumann-Heink, who is a favorite here.

W. H.

Paderewski's Choice

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Piano history is being made rapidly in these days.

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MISS SCRAPER (amateur violinist): Did you notice that old man crying while I was playing my sonata?

FRIEND: Yes. He said your playing reminded him of old, happy days.

"What, was he a violinist?"

"No; he was a piano tuner."—*Tit-Bits*.

* * *

"You've heard her, you say?" remarked Mr. Dubley. "Ah, she certainly has the gift of song."

"Well, I hope that's what it is," replied Miss Knox. "I should hate to think she paid anything for it."—*Philadelphia Press*.

* * *

"What did you think of the opera?"

"I'm not quite clear about it," answered Mr. Cumrox. "I can't make up my mind whether I couldn't appreciate it because I had a headache or whether I got a headache trying to appreciate it."—*Washington Star*.

* * *

"Well, well!" surprisedly commented the patent-churn man, as the village brass band tore rapidly past, smashing out tin-tinabulatory strains as they went, "those fellows are pretty nearly on a run! What makes them march so fast?"

"Trying to get away from the music, I guess," replied the landlord of the tavern, who was a pessimistic old chap anyhow.—*Pittsburg Bulletin*.

* * *

"The nature fake," said Dr. William Long, the brilliant nature writer, "is always harmful. A striking instance of this occurred not long since at a zoo."

"You know the old nature fake about the swan—how this beautiful bird, silent all its days, bursts when dying into the sweetest song?"

"Well, at a zo-one day, a keeper saw a boy seal up behind a swan with a brick in his hand. 'Here,' said the keeper, 'what are you going to do there?'"

"Ah, lemme alone," snarled the boy. 'I wanter hear him sing.'—*Detroit News*.

* * *

SHE: "Which musical instrument is most popular in your estimation—the piano?"

HE: "Gracious, no!"

"Perhaps it is the violin?"

"Not on your life!"

"The cornet, perhaps?"

"Never! You see, there are a lot of pianos, violins and cornets on our block. I guess the harp is the most popular with me. There isn't a harp on the whole block!"—*Yonkers Statesman*.

* * *

"I'd like to open a singing school," said the young lady with the squeaky voice, as she stepped from the train. "Do you think there is a large field in this community?"

"Yessum," drawled the rude farmer, on the platform, "thar be a field forty acres wide back of the brick-kilns, an' nothing yeou could disturb but bullfrogs and snakes."—*Portland (Me.) Express*.

* * *

"I went to hear 'Il Trovatore' last night."

"Fine opera."

"Oh, shucks! Man, the hand-organs have been playing them tunes for years. I recognized 'em all."—*Pittsburg Post*.

* * *

A singer once called on a French critic. "When do you make your debut?" asked the critic. "To-morrow." "How much can you afford to give?" "Nothing now, I am hard up; but any amount later on if I succeed, for it will mean my fortune."

The singer made his debut, and was a success. The critic wrote in his next weekly article that the newcomer "promised well, but it remained to be seen whether he would fulfil expectation."

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WATERTOWN, MASS., MUSICALE

Katherine Ricker, the Boston Contralto, Heard to Good Advantage

BOSTON, Jan. 22.—Katherine Ricker, the well-known Boston contralto, sang at a most successful musicale given yesterday afternoon before the Woman's Club, of Watertown, Mass. The others who took part were Nathalie E. Patten, violinist; Marjory E. Patten, 'cellist; Mrs. Mary E. Patten, pianist, and Grace R. Horne, accompanist.

Miss Ricker sang Tschaiakowsky's "Pilgrims' Song," Chaminade's "The Silver Ring," Hammond's "Recompense," and Arthur Foote's "Love Me, If I Live," and Marcheroni's "Ave Maria," with violin obligato, played by Miss Patten. Miss Ricker's numbers gave much pleasure and she was enthusiastically recalled.

The Misses Patten and Mrs. Patten played trios by Widor and Grieg, and the Misses Patten played violin and 'cello solos by Hubay and Fischer.

Miss Ricker also sang with much success at a pianoforte recital given by Alice McDowell at Symphony Chambers Hall this evening. Miss Ricker gave the aria from "Sampson and Delila," "Amour Viens Aider," by Saint-Saëns, also a group of songs. D. L. L.

SPRINGFIELD SINGER RETURNS

Ernestine J. Gauthier Has Been Studying Abroad for Past Five Years

SPRINGFIELD, MASS., Jan. 27.—Ernestine J. Gauthier, a young woman of Springfield who has made quite a name for herself abroad as a singer, is at her home in this city, after an absence of five years spent in Paris and London, with but one short visit home meantime.

Miss Gauthier is the daughter of Mr. and Mrs. F. X. Gauthier, of Oakland Street. She was born in this city, however, and attended the MacDuffie School, afterward completing her education at

the Hochelaga Convent in Montreal. During all this time she had been anxious to become a singer, and for a year after returning from the convent she sang at the South Church.

FINE CHURCH MUSIC

Richard Henry Warren Giving Series of Special Programs in New York

Richard Henry Warren, organist and choir-master of the Church of the Ascension, Fifth Avenue and Eleventh Street, New York, and also of the Madison Avenue Reformed Church, at Fifty-seventh Street and Madison Avenue, is giving, with his fine choir and soloists, a series of special musical services at 4 o'clock Sunday afternoons, at the Church of the Ascension.

A little later in the season he will give an elaborate special service in this same church, and also a recital at Columbia College early in April.

The anthems in the church from January 26 and February 2 were announced as follows:

January 26, 11 A.M.—Offertory, "The Shepherds," Cornelius. 4 P.M.—Anthem, "All People That on Earth Do Dwell," (a capella), Tallis. Offertory, "An Even Song," (Motet) Shelley.

February 2, 11 A.M. Introit, "Blessed Are the Merciful," Hiles. Offertory, "The Three Kings," (a capella), Cornelius. 4 P.M.—Anthem, "Shadows Falling," (a capella), Rheinberger. Offertory, "Jubilate, Amen," Bruch.

Boston Operatic Society's Plans

BOSTON, Jan. 27.—The Boston Operatic Society, Herbert F. Odell, musical director, will present a new three-act comic opera, entitled "Atlantis," in Jordan Hall, February 4 and 5. This is the fifth production by this society, which is in its third season. The book and lyrics of the opera are by William H. Gardner and the music by Mr. Odell. The cast will include many who have already taken a prominent part in the operas given by the society, and there will be a chorus of sixty voices and a large orchestra. G. V. C. Lord will be stage manager.

ETTA STROKER'S RECITAL

Talented Young Pianist Will Present an Ambitious Program



ETTA STROKER

Gifted Pupil of André Benoist

Etta Stroker, a talented pupil of André Benoist, the New York pianist, will give a piano recital in Mendelssohn Hall, New York, February 12. This young pianist will present the following ambitious program: Præludium and Fuga, in A Minor, Bach-Liszt; three pieces for the clavichord, transcribed by Louis Diémer, "Le Réveille-Matin," Couperin; "Le Bavolet Flottant," Couperin; "Le Rappel des Oiseaux," Rameaux; Sarabande, Hiller; Finale from Sonata B Minor, op. 58, Chopin; three études, G sharp minor, G flat major, G flat major, Chopin; Scherzo, B minor, Chopin; Capriccio, Grunberg; Caprice Espagnol, Moszkowsky.

Mr. Benoist and Arkady Bourstine, violinist, will assist by the performance of Beethoven's "Kreutzer" Sonata.

DUDLEY L. SMITH RESIGNS

Head of Lawrence University Music Department Gives No Reason for Action

APPLETON, WIS., Jan. 27.—Dudley L. Smith, head of the Conservatory of Music at Lawrence University, has just tendered his resignation from that position to the trustees of the University, and will retire February 1. The announcement comes as a great surprise. Mr. Smith has done much toward giving Lawrence Conservatory its distinguished name and position.

After February 1 Mr. Smith will play the organ and act as director of the choir in Trinity Episcopal Church at Highland Park, Ill.

The trustees of the University have as yet taken no action regarding the appointment of a successor. Other than that the faculty of the School of Music of the University is too large, Mr. Smith does not assign any reasons for leaving Appleton. M. N. S.

Scotch Music in Toronto

TORONTO, Jan. 27.—Scotch songs, Scotch dances, Scotch recitations, Scotch bagpipes and a Scotch audience made the Scotch concert at Massey Hall the success it turned out to be. Everything on the program was Scotch, except an Irish jig, and the Scotch audience applauded mightily to show that they appreciated the efforts of their Scotch brethren. The program was a rather lengthy one, but was enjoyed by all. J. M. Hamilton, the famous Scotch tenor, sang several songs, and two duets with Mary Macleod, which were greatly enjoyed. Donald MacGregor also pleased the audience. A novel feature was the dainty dancing of the Sisters Duncan and Jaffray and Margerie Munro. T. H. George, Jr., was an efficient accompanist, and gave a pleasing pianoforte solo.

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Mrs. Stacey Williams, Mme. Justine Wegener, Sig. Umberto Beduschi,
Grant Weber, Harry R. Detweiler, Chas. E. Allum, Mus. Dr.,
Amanda E. Snapp, Cecelia Ray Berry, Lois E. Seeberg.

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PROMINENT BUSINESS MEN AMONG SUPPORTERS OF CHICAGO CHORUS

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CARL D. KINSEY
Treasurer, Chicago Apollo Club

CHICAGO, Jan. 27.—The Apollo Club, organized in 1871 as a men's chorus, has the honor of being one of the oldest and most prominent musical clubs of its kind in the United States. Thirty-seven years ago it was organized as a men's club and it remained such for eight years. On May 27, 1880, under the direction of William Tomlins, it gave its first concert with mixed chorus. The officers of the club at that time were: J. Van Inwegen, president; G. W. Chamberlain, vice-president; J. S. Hamilton, secretary, and William Cox, treasurer.

The club's present conductor is Harrison M. Wild, who has wielded the baton beginning with the season of 1898-99. The present officers are: Arthur Heurtley, president; Harrison G. Wells, vice-president; Carl D. Kinsey, treasurer, and Carry Sparks, assistant. The directors are: Nathaniel Board, Joel H. Levi, Thomas Bead, Charles D. Lowry, Lucius E. Fuller, Cyrus Falconer, George F. Wessels and Austin C. Rishel. Many of the honorary members are prominent business men of Chicago, among whom are N. B. Pratt, a manufacturer and mer-

chant; Philo A. Otis, real estate and capitalist, also secretary of the Theodore Thomas Orchestra; G. P. Upton, a business man and writer upon musical subjects; W. L. Tomlins, formerly conductor; Oliver S. Westcott, with Chicago public schools, and Angus S. Hibbard, vice-president and manager of the Chicago Telephone Company.

While the artistic success of the club has become pronounced, its financial success, since the advent of its present secretary and treasurer, has been on the decided increase until, from a deficit of \$2,000 two years ago the club now has a revenue of bond accounts amounting to

now numbers over three hundred voices and, under the discipline of Harrison Wild, it has grown into an admirable body of singers.

Many of the fundamental qualities of the Apollo Club may justly be credited to Mr. Tomlins, who was its conductor for eighteen years. It was he who brought the organization from a männerchor to a mixed chorus. Under Mr. Wild the club has attained recognition for its superior rendering of the standard oratorios and the opening of the new fields of modern cantatas and choral works. This has been of untold educational and artistic value to the musicians and public of Chicago and the Middle West.



ARTHUR HEURTLEY
President, Chicago Apollo Club

\$7,123.98. It has been entirely through the efforts of Mr. Kinsey and his excellent business ability that the club has reached its present successful financial condition.

Like many other good and worthy enterprises in the history of Chicago, the Apollo Club may be favorably compared in its growth with that of any organization of its kind in this country, and it has become one of the most important factors in the musical life of the city. Its chorus



HARRISON M. WILD
Director, Chicago Apollo Club

Mr. Wild is a highly gifted musician, an organist, a composer and a man of wide literary culture. He is untiring in his efforts, devoting much time to preparation of scores before beginning rehearsals.

One of the club's greatest achievements was the performance of Bach's Passion Music last April. With the singing of that great work the club attained an altitude of excellence which has given it an enviable reputation among organiza-



PHILO A. OTIS
Honorary Member, Apollo Club

tions of its class. The club will repeat this work at the Spring concert in April.

Among those who have been prominently identified with the club are: Edwin A. Otis, N. D. Pratt, Henry Strong, E. F. Chopin, C. L. Bingham, M. C. Armour, Charles D. Hamill, W. D. Beall, C. H. Lobey, T. B. Marston, G. S. Isham, Rollin A. Keyes, S. E. Norton, Frank E. Brown, John Carpenter, Oliver D. Peck, F. S. Osborne, Rev. E. P. Johnson, J. H. Buckingham, John Lundie, W. V. O'Brien, Dr. E. H. Pratt, John A. Guilford, John R. Lindgren, F. J. Wessels, George F. Wessels, Mrs. C. P. Van Inwegen, Arthur Heurtley, Samuel A. Lynde, Francis J. Le Moyne, Charles B. French, Agnes S. Hibbard, David A. Noyes, Henry P. Williams, John H. Cameron, Henry T. Smith, Charles G. Blade, Charles A. Adams, A. E. Mathews, Edward H. Taylor, George D. Holmes, Charles H. Blatchford, George L. Cragg, Nathaniel Board, Edwin H. Taylor, Walter W. Dodge, Walter T. Field, Robert C. Bulzow, Charles D. Lowry, Thomas G. McCulloh, John E. Skogsborg, Austin C. Rishel, W. G. E. Peirce and S. Saltonstall. C. W. B.

PHILADELPHIA TREBLE CLEF

S. L. Herrmann's Club Will Introduce Mile. de Guérin and Mr. Duffey

PHILADELPHIA, Jan. 27.—The Treble Clef, S. L. Herrmann, musical director, will give the first concert of the season Friday evening, February 7, at Horticultural Hall. Eugénie de Guérin and J. Humbird Duffey will make their debuts in Philadelphia under the auspices of the club on this occasion.

Mile. de Guérin, violinist, is a graduate of the Klindworth-Scharwenka Conservatory, Berlin, and continued her studies there with Zajis and Dr. Leichtentritt. Since her return she has had charge of the violin department of the

MacReynolds-Koehle Musical School, of Washington, D. C., and is a great favorite at the Capital.

Boston Orchestra's New York Concerts

The next pair of Boston Symphony concerts will be given in Carnegie Hall, New York, on Thursday evening, February 20, and Saturday afternoon, February 22. The soloist on Thursday evening will be Fritz Kreisler, and on Saturday afternoon, Anton van Rooy.

A novelty schedule for production at the Teatro dal Verme is "Jeba," a one-act opera by a Spanish composer, Ramon Rodriguez-Socas.

NEW ROCHESTER DIRECTOR

Wenzel J. Dousek Chosen as Conductor of the Maennerchor

ROCHESTER, N. Y., Jan. 27.—The Rochester Männerchor has selected Wenzel J. Dousek as its new musical director, to take the place of Professor Jacobsen, who recently resigned.

Mr. Dousek is a native of Reichenberg, Bohemia, Austria, and began his musical education when he was but eight years of age. He came to this country in 1880 and located at Auburn, N. Y., where he was active in musical circles.

Since coming here he has been organist at Holy Redeemer Church and conductor of the

chorus of the Badischer Männerchor. He is, also, supervisor of music of Waterloo's public schools.

Mr. Dousek has a wide reputation as a musician, and he will begin his work of conducting the Rochester Männerchor chorus at once. It is the intention to give a number of musical entertainments in the near future.

Ohio Teacher Studies in New York

Mrs. Azariel Smith, a prominent teacher in Toledo, Ohio, and director of the choir in the Ashland Avenue Baptist Church, is at present in New York taking a special course of study with Victor Harris.

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KREISLER AND CLARK APPEAR IN ST. LOUIS

Latter Handicapped by Railroad Delay—Activity Among the Local Musicians

St. Louis, Jan. 25.—Fritz Kreisler, the violinist, and Charles W. Clark, the baritone, were the two stars who visited us last week, but of the two, Mr. Kreisler evidently had the better of the bargain. He played with the Morning Choral Club, was in excellent trim, and feasted at a farewell banquet which the directory of the Morning Choral had arranged for its departing leader, Alfred Ernst.

Mr. Clark met with an accident on the way to St. Louis which belated his train, and he had to go on the stage minus a rehearsal with the Symphony Orchestra, at whose concert he was the soloist. In consequence, his great aria, "Die Frist ist um," from Wagner's "Die Meistersinger," had to be sung to piano accompaniment, which, of course, greatly handicapped the artist. He entirely redeemed himself in a set of ballads which he sang in the second part of the program.

Director Zach won great favor with his admirable program and the fine work which the musicians did in it.

The semiprofessionals were busy last week, and notable among their doings was Mrs. Bernice G. Wyer's illustrative recital of "Music as a Language." Mrs. Wyer, who is the instructor of music at Hosmer Hall, announces two more of these affairs.

Mrs. Henry Herrman Sinnige, a dramatic soprano of note, who has just come here to reside, and Clarence McNair Ilgenfritz gave a joint recital this afternoon at the St. Louis Woman's Club. This was a fashionable affair, with patronesses to give it eclat. Mr. and Mrs. Sinnige formerly resided in Birmingham. This week we hail with interest the Kneisel Quartet, with Mme. Olga Samaroff at the piano.

A singer who will undoubtedly be heard to good advantage in New York is Nellie Widman, whose appearance Saturday at the Symphony Orchestra's "Popular" Concert caused all sorts of favorable comment. Miss Widman is a contralto. She will sing at Troy, at Albany and at Schenectady during the German Saengerfest in April. After this she will go to Europe for further study.

PHILADELPHIA'S SIGHT-SINGING CLASSES

Anne McDonough Heads Movement to Spread Gospel of Good Music—Public Concert Gives Impetus to the Plan

PHILADELPHIA, Jan. 26.—A movement which is spreading very rapidly in this city received a decided impetus last week when the Choral Union gave a public concert at Witherspoon Hall. The union is an outgrowth of the People's Sight Singing Classes, which, under the direction of Anne McDonough, and with the support of a number of prominent men and women, are accomplishing wonders in spreading the gospel of good music.

The members of the union who sang at this concert have had but this one season of instruction, yet their rendition of Mendelssohn's "Athalie" was surprisingly good. The newspapers of the city are now taking up the movement, and there seems a general desire to introduce this method of sight singing into the public schools.

Plans are already under way to establish classes in the various sections of the city and the aim is to have them all combine at the end of the year in a great concert with a chorus of nearly a thousand voices. While the classes will have the guarantee of many wealthy people, they

Music Revival Needed in Watertown, Wis.

WATERTOWN, WIS., Jan. 27.—The sixth concert given here by the Apollo Club, of Milwaukee, under the personal direction of Prof. Daniel Protheroe, and assisted by Mrs. Adah Markland Sheffield, soprano, and Mr. Lester Williams, baritone, of Chicago, was disappointing only in the number who attended. As a result, some of the more enthusiastic lovers of music in Watertown are attempting to launch a campaign for awakening citizens to greater activity in respect to concerts and other musical expositions. Watertown has been commonly termed one of the best cities in Wisconsin for music, and has a large German element in its population.

M. N. S.

Max Reger's Variations and Fugue on a Theme by Bach were introduced in London recently by a pianist named Else Gipser, who has made a success with the work at Reger concerts in Dresden and Stuttgart, also.



ANNE M'DONOUGH

will be made self-supporting by the nominal fee of ten cents a lesson for each pupil. That is the plan that has been followed at the central class for a number of years and it has been found entirely successful.

H. M. N.

"Faust" in Philadelphia

PHILADELPHIA, Jan. 29.—Everything is now in readiness for the performance to-morrow night, of "Faust" at the Academy of Music by the Philadelphia Operatic Society. The sale of seats has been the largest in the history of this organization, and the work is being mounted on a scale never before attempted in this city. That it will be a great success in every way was indicated at the last dress rehearsal. The ballet is decidedly the feature of the production. These thirty-two young women dance with a spirit and abandon that has not been equaled here in professional performances in years. After to-morrow night's performance, rehearsals will immediately be begun for the production of "Martha."

H. M. N.

NAYBOR: That boy of yours seems to be a bright one. He'll cut out a name for himself some day.

POPLEY (angrily): He's done it already—on our new piano!—Port Huron Herald.

PAUR'S ORCHESTRA PLAYS IN BUFFALO

Brilliant Concert by Pittsburg Musician Ends Series—Louise Homer Soloist—MacMillen in Recital

BUFFALO, Jan. 27.—The last and most brilliant concert of the series of three, by the Pittsburg Orchestra, under Emil Paur with Louise Homer as soloist, was given at Convention Hall, Thursday, before an unusually enthusiastic audience.

The opening number was Tchaikowsky's Overture, "Romeo and Juliet," in which the fine climax of the love theme was played with telling effect. Then followed Hugo Wolf's piquant "Italian Serenade," given with fascinating daintiness and brilliancy. It made a decided hit, and Mr. Paur was warmly recalled.

Schubert's Unfinished Symphony was exquisitely rendered, and after long-continued applause the "Chant sans Paroles," by Tchaikowsky was delightfully played. The "Symphonic Poem" ("The Moldau"), by Smetana, was a splendid closing number.

Mme. Homer contributed to the genuine pleasure of the evening by her superb voice, abundance of temperament and warmth of feeling. An aria from "The Prophet" was followed by an encore from "Samson et Dalila" and, later, tremendous enthusiasm was aroused by her singing of Liszt's "Lorelei" and "Cecilie" by Strauss, so that another encore was given.

Another musical event which was well attended was MacMillen's recital, on January 21, at Convention Hall. Throughout his brilliant program the splendid young artist played in masterly fashion.

M. B.

The Misses Sassard in Their Home State

The Misses Sassard, who are touring the South and Southwest, have met with great success in Texas, their home State. In Houston, where they gave a recital on January 20, "standing room" was at a premium. Their second concert on January 26 was also a brilliant success, and another appearance was in Beaumont, Tex., on January 23. On February 3 they are to give a recital at Little Rock, Ark.

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GRASSE, VIOLINIST AND COMPOSER, "A BLIND OPTIMIST"

How the Gifted Young American Infuses the Joy of Living Into His Life-Work—The Remarkable Story of His Early Accomplishments

Robert Haven Schaufler, writing in *The Outlook*, gives an interesting account of the life-work of Edwin Grasse, the blind pianist. Under the title, "A Blind Optimist," Mr. Schaufler sets forth the story of how this gifted young musician, despite the affliction which handicaps him, has infused into his playing and his compositions a spirit of rejoicing and sparkling sanity.

At two and a half years, it appears, young Grasse's genius manifested itself. He began to sing. It was soon found that he possessed "Absolute pitch," that strange gift of recognizing the exact pitch of every musical note. At six he began the study of the violin, and at seven, he began to compose little pieces for the piano and organ.

Then follows the story of his study abroad, under César Thompson and at the Brussels Conservatory, where he won the first prize "with distinction."

When Grasse played Joachim's own Variations, the master applauded, and said: "It is the first time I hear that played with any other conception than my own. This is quite new. But go on I beg, and always play it in your own way. That is very beautiful also."

At the age of eighteen he made his début in Berlin, later playing with success in Leipsic, Munich, Vienna and London. Returning to New York, a year later, he made his début with the Wetzler Orchestra, scoring another triumph.

"Since that evening, however," says Mr. Schaufler, "Grasse has been heard strangely little except in chamber music. This, I think, is due to the same American indifference to American musicians that resulted so sadly in the case of Edward MacDowell; to the suspicious fact that no blind person has ever before become a violin virtuoso; to Grasse's lack of any considerable financial backing; and to his unworldly ignorance of the jungle of deceit, bribery and blackmail in the musical underworld."

"But though his lack of an American hearing as a virtuoso was a disappointment to Grasse, it never shook his buoyant optimism nor marred his happiness. And his friends feel that it was providential. For, while increasing his technique by tremendous practice, he has gained time for composition, and his four years at home have been productive ones."

"Edwin Grasse is the happiest person I know. I firmly believe him when he says that he has never in his life known what it is to be annoyed. And although he is so highly strung

that he can distinguish ten varieties of vibrato to my two, and a hundred subtleties of tone-color to my ten, his nerves seem perfectly normal and indifferent to the ordinary irritants of genius.

"How is it that you take such a zest in life?" I once asked him.

"Why, the mere pleasure of breathing would be enough," he returned. "But then, too, I

the time he was directing the orchestra at La Scala, Milan, for the simple reason that Gatti-Casazza does not understand anything about music. He does not think, therefore, that Signor Gatti-Casazza will ever be engaged as director

revel in music, the German language, mountain air, and good meals—I enjoy every mouthful! I love swimming and rowing, too, and horse-back riding, the smell of the forest and the voices of birds. I think that one of the very best things of all is for a fellow to wake up in the morning and just feel that he's here. I want to live to be a hundred!"

of the Metropolitan, as has been reported, because the Metropolitan has an entirely different form of organization from that of La Scala. At La Scala they only produce eight operas in five months, and Director Gatti-Casazza does nothing without first consulting the director of the orchestra.

Ethan Allen Taussig's Pupils

St. Louis, Jan. 29.—Ethan Allen Taussig, the well-known teacher of singing, presented his pupils in an interesting recital last Thursday at the Musical Art Building. Among those who participated were: Mrs. J. W. Harris, Mabel Weisels, Stella Hays, Birdie Goldman, Louise Freeman, Rose Price, Stella Maleby, H. A. Berry, Josephine Levvie, Olive Merkel, Selma Altheimer, Mrs. M. J. Epstein, Mrs. Sidney Scharff, Agnes Hanick, Essye Steiner, Stephen A. Martin, Alice Baer, Stella Flanagan, Blanche Herrick, Constance Greiner and Mrs. M. Skrainka. H. B. Maginn was the accompanist.



Photo by Huggins, New York. By courtesy of The Outlook

EDWIN GRASSE

VARIED PROGRAM BY SEATTLE ORCHESTRA

Mabel Day, the Soloist, with Director Kegrize's Popular Sunday Concert

SEATTLE, Jan. 25.—An unusually interesting program was given by the Seattle Symphony Orchestra, Michael Kegrize, conductor, Sunday afternoon at the Moore Theatre. It was also a program of marked excellence, ranging from Strauss to Wagner, with Grieg, Bizet, Saint-Saëns, Gounod and Mendelssohn for variety.

The stately march from "Queen of Sheba," with its sonorous brasses, was the opening number, and it was followed by the dramatic though melodious overture, "Il Guarany," by Gomes. Then came the wedding music, by Jensen, of which No. 3, the nocturne, was the most beautiful. "Dreams," from "Tristan and Isolde," followed.

The serenade by Saint-Saëns furnished solo opportunity to both the oboe and the neglected and modest viola, and gave free rein to the resources of both wood winds and strings. Mendelssohn's "Spring Song" and a Strauss waltz completed the orchestral numbers.

The soloist was Mabel Day, prima donna soprano with the "Gingerbread Man" company. Miss Day's voice is a lyric soprano of good range and great flexibility and sweetness. Her stage presence is charming. She was accompanied by Evstafieff Rose. She sang Micaela's aria from "Carmen," "Sunshine Song," by Grieg and "When Celia Sings," by Moir. The characteristic Grieg yodel in the "Sunshine Song" was its chief beauty as given by the little prima donna. This artist proved to be the popular feature of the concert and was given something of an ovation by the audience. The concert was well patronized despite the forbidding weather conditions.

LEO TECKTONIUS GIVES WELL ATTENDED MUSICAL

Artists in Various Fields Gather at Studios of Eminent Pianist and Hear Much Music

One of the most successful musicals of the season was that given by Leo Tecktonius, in his studios, on Sunday, January 26. The occasion brought together at least one hundred and fifty of the leading artists of the city, identified with music, painting and literature. The program was a varied and enjoyable one and those who took part in it were: Reinald Werrenrath, Mme. Harriet Riesberg, Emma Showers, Mme. Kehler, Edmund Russell, Marion Gordon-Kerby, Mrs. Burnley, Miss Newcomb, Signor Savino and Mr. Tecktonius.

Among the guests were: Mr. and Mrs. Adolph Muhlman, of the Metropolitan Opera; Emma Thursby, Ina Thursby, Mme. Marie Cross Newhaus, Mlle. Regina Arta, Edmund Russell, Mrs. Kerby, Harry Kerby, Alvin Leventritt, Mr. and Mrs. Hermann Strybing, Mrs. MacLaughlin, Harry and Fred Strybing, Harold Betts, John Heath, Edyth Clover, Signor Savino, Whitaker James, Mr. Collins, James Lay, Miss Gildersleeve, Mr. and Mrs. Pratt, Carl Schmidt, Miss Plate, Mr. and Mrs. Murray Ferris, Livingstone Keys, Mr. Sternberger, Mr. and Mrs. Wells, Dr. and Mrs. Hunt, Dr. Irwin.

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THE POPULAR OPERA HOUSE—WOULD IT BE A SUCCESS?

Would a popular opera house, in which it would be possible to enjoy good, all-round performances of good operas, at prices ranging from twenty-five or fifty cents to two dollars, meet with success in New York or any other American city? That is the question Charles Henry Meltzer discusses in the New York *American*. His conclusion, after interviewing Oscar Hammerstein and recalling expressions made by Heinrich Conried, is in the affirmative. Mr. Hammerstein, it appears, sees the need, but not the likelihood in the near future of its being satisfied.

The disadvantages and drawbacks of such a scheme, according to the Manhattan impresario are, the expense of an orchestra—amounting to about \$5,000 a week—the cost of a chorus, about \$2,500 weekly, \$2,000 a week for stage hands, and the great salaries charged by singers whose names are drawing cards.

Mr. Hammerstein is further quoted as saying: "Once I was asked—by Mr. Perry Belmont—

why I did not build an opera house in Washington.

"Mr. Belmont," said I, "why don't you and a few other men of influence get some one in Congress to ask for a few millions in aid of a national opera house? You could get them with ease for the enlargement of a canal, or for a dozen other purposes. Do you not think the time has come when it is the duty of our legislators to improve our taste as well as to protect our industries?"

"What was the answer I got? Mr. Belmont told me—and, for all I know, he was right—that he might just as well ask his friends in Congress to vote money for prolonging the life of June bugs as apply to them for a subsidy in aid of opera."

Although Mr. Hammerstein contends that the popular opera house scheme, under present conditions, is not feasible, Mr. Meltzer quotes Mr. Conried as saying, at a time when he was more talkative than he has been lately, that he was confident there were scores and hundreds

of good singers hungering for a hearing, whom a skilled manager could engage for a popular opera house and train gradually till they were molded into a fine company.

Replying to Mr. Hammerstein's claim that not more than 30,000 people may be relied upon to patronize an operatic venture—the 30,000 representing the constituency interested in grand opera—Mr. Meltzer says: "His thirty thousand possible opera goers might, I think, with reasonable safety, be multiplied by three. At least sixty thousand persons of small means, besides the habitual frequenters of the Metropolitan and Manhattan, would probably be willing to invest from twenty-five cents to two dollars in opera once weekly."

"Create the opera house, with a subsidy or capital sufficiently large to equip it with the requirements of a dozen standard operas," concludes the *American* music critic, "and you will soon find that you have created the public needed to support it."

a diamond-dealing friend, actually fired him with so much enthusiasm for fiddles that he consented to leave a bag of stones with the pawnbroker as security for the instrument. "In this way," said Ysaye, "I was married to my first love among the fiddles, my beautiful Guadagnini."—*Pall Mall Gazette*.

Wagner Concert for Symphony Fund

BOSTON, Jan. 28.—Dr. Karl Muck, has arranged a Wagner program for the second concert of the season, in aid of the Boston Symphony Pension Fund, which is to be given in Symphony Hall, on the evening of Sunday, February 9. The soloist will be Mme. Schumann-Heink, who will sing two songs, the "Erde" scene from the last scene of "Das Rheingold," and the "Waltraute" scene from the prelude to "Götterdämmerung." The orchestral numbers will be the overture to "The Flying Dutchman," the prelude to "Lohengrin," the overture to "Tannhäuser," the funeral music from "Götterdämmerung," and the prelude to "Parsifal."

Schumann-Heink in Norwich, Conn.

NORWICH, CONN., Jan. 26.—At the first recital of a series of four, arranged for this Winter by Archibald Mitchell and others, in Slater Hall, Schumann-Heink, the contralto, was introduced to the local music public. A beautiful program was given, with the well-known faultless skill and grace of the famous singer. Katherine Hoffman was accompanist.

Grace Larom-Stellner's Musical

Grace Larom-Stellner, the vocal teacher, gave her first musical of the year, at her studios, No. 229 West Fifty-first Street, on the evening of Wednesday, January 29. Several of her advanced pupils sang, and she was assisted by Lois Huntington, violinist, and Anna Brennan, pianist.

"Musical America" in Boston

To the Editor of MUSICAL AMERICA: Enclosed find another year's subscription to MUSICAL AMERICA, and would say that I think the same to be the most interesting paper of its kind I have ever read.

WILLIAM MARSHALL.

Boston, Mass.

Schubert was the composer discussed at the meeting of the Cynthia Music Club, of Cynthia, Ky., on January 14. Miss Whaley was the leader of the day. On January 28 French and Italian music was taken up. Betsy Ashbrook was in charge of this program.

KINDER'S REMARKABLE RECORD

Philadelphia's Organist Gave 329 Recitals in Nine Years at Holy Trinity

PHILADELPHIA, Jan. 26.—Ralph Kinder, the organist of Holy Trinity Church, the most fashionable church in this city, yesterday afternoon completed a remarkable record. He brought to a close his ninth season of free organ recitals on the largest organ in Pennsylvania. During these nine years, he has played 329 recitals on this instrument.

This has demanded a repertoire of more than 700 compositions, embracing all schools and all periods. Starting at first without ostentation, these recitals have become, probably, the most important organ events in the city, with the exception of the series at the Drexel Institute. Mr. Kinder is now unable to find seating room for his audiences in the church. The average attendance during recent years has been close to 1,500.

H. M. N.

Mary Tracy to Sing at Monte Carlo

MONTE CARLO, Jan. 27.—Mary Colden Tracy, a young American mezzo-soprano, who sings under the name of Mlle. Talaise, arrived here last week. She is engaged for the opera for two months. She will open in the rôle of *Laura* in "La Gioconda." She is a debutante and not to be confused with Minnie Tracey, the American concert soprano in Paris.



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MADE VIOLIN FOR KING EDWARD

Massachusetts Man Assured That His Majesty Will Accept Instrument

BROOKVILLE, MASS., Jan. 28.—Archibald McIntosh, a Scotchman of this town, has constructed a violin for King Edward of England, which, he has been assured, will be placed in the Royal Music Room at Buckingham Palace. The instrument, which was shipped from Boston a week or so ago, was made from portions of a curly maple table, once the property of the Duke of Kent.

McIntosh has received a letter from King Edward's secretary, in which it is stated that his Majesty will be happy to accept his gift—and the maker says that it will be placed beside one he made for Queen Victoria years ago.

The Loves of a Violinist

"A violinist," said M. Ysaye, "can love as many fiddles as a sultan can love wives, and more. I should like a violin harem—a regular seraglio of fiddles—Strads, Guadagninis, a Guarnerius or two, a few Amatis and even a few Gaglianos." Once, early in his career, he was passionately attracted by an alleged Guadagnini in a pawnbroker's window in Hamburg. Buying it was out of the question, and the pawnbroker, after much persuasion, only consented to lay aside the instrument for awhile. Even then possession seemed remote until Ysaye, meeting

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BLOOMFIELD-ZEISLER PLAYS IN NEW YORK

Chicago Pianist Warmly Greeted at
Concert of Damrosch
Orchestra

Fannie Bloomfield-Zeisler made her first New York appearance this season last Sunday afternoon as soloist of the New York Symphony Orchestra's concert, at Carnegie Hall, Walter Damrosch conducting. There was a large audience present and the applause which followed the playing of the Chicago pianist was not silenced until the piano was closed and moved back from the front of the platform.

There were only two names on the program, Brahms and Moszkowski. The former's third symphony was the principal orchestral number, the same composer's Academic Festival Overture and excerpts from Moszkowski's "Boabdil" were also played. Mrs. Zeisler's contribution was Moszkowski's Concerto in E Major.

Mrs. Zeisler was in her best form and gave a performance of the unfamiliar work that was notable for its alternate brilliancy and delicacy, according to the requirements of the music. Between the first and last movements, which she played with astounding digital velocity and fire, she showed equal facility in interpreting the reposeful tranquillity of the slow movement and the sparkling gaiety of the scherzo. It was a magnetic and impressive performance and richly deserved the enthusiasm with which it was received.

The orchestra acquitted itself in its customary satisfactory manner, the Brahms Symphony being especially well given.

ORANGE MUSICAL ART SOCIETY

Mme. Sara Anderson and Reinald Werrenrath Appear as Soloists

ORANGE, N. J., Jan. 27.—The first concert of the Orange Musical Art Society of the present season was given Friday evening in the Orange Theatre, Arthur D. Woodruff, conductor. Notwithstanding the weather the theatre was filled. The members, active and associate, are prominent in society and comprise many of the best known women in the community. Assisting the orchestra were: Mme. Sara Anderson, soprano; Reinald Werrenrath, baritone; the New York Festival Orchestra and Dr. John L. Courier, accompanist.

The principal feature of the program was a legend of Japan entitled "The Fate of Princess Kiyo," by Edward Oxenford and Henry Hadley. Mme. Anderson sang the chief rôle and Mrs. Louis O. Hedden, of the society, sang "Sada." The chorus was well under control of Mr. Woodruff, and sang with the beautiful precision, expression and quality of voice for which it is noted, and which aroused the audience to enthusiasm. The rest of the program was: "Orpheus with His Lute," Charles Fonteyn Manney; "Solveig's Song," Grieg-Lines, by the chorus; "The Sea," MacDowell; "The Sweetest Flower," Van der Stucken, and "The Love Song," Blazewicz, Mme. Anderson; Tschaiikowsky's "A Legend," chorus and Mr. Werrenrath; "Now Sleeps the Crimson Petal," Roger Eulter; "The Forgotten Land," Harriett Ware, and "The Cross," Mr. Werrenrath; "Sing, Maiden, Sing," Gaston Borch, by the chorus.

FLONZALEY QUARTET AT WHITE HOUSE

The President and His Friends Entertained by Celebrated Chamber Music
Organization and Thomas Evans Greene



THE FLONZALEY QUARTET

WASHINGTON, Jan. 27.—The President and Mrs. Roosevelt gave a dinner musicale at the White House on Friday evening, when an unusually enjoyable program was presented by the Flonzaley Quartet and Thomas Evans Greene, tenor; Harry Wheaton Howard acting as accompanist. The assemblage was manifestly delighted with the various numbers given, and the President warmly congratulated the individual members of the quartet—Adolf Betti, Alfred Pochon, Ugo Ara and Twan d'Archembeau.

The program was arranged as follows: "Where'er You Walk," Handel; "She Never Told Her Love" and "Despair," Haydn; "Madrigal," Minetti; Quartet in D Major, op. 76, Haydn; "I Arise from Dreams of Thee," Huhn; "Noon and Night" and "Remembrance," Hawley; Interludium, Glazounoff; scherzo from quartet in D Major, op. 7, Sinigaglia; "Sleep, li'l' Chile," Burleigh; "Sweet Miss Mary," Neidlinger; "Kitty O'Brien," De Koven; "Gypsy John," Clay.

BALTIMORE CHORUS SINGS

Germania Maennerchor Gives Concert, Assisted by Vocal and Instrumental Soloists

BALTIMORE, Jan. 27.—A concert was given by the Germania Männerchor at their hall last Monday evening. The male and female choruses have been augmented and a boys' chorus has been formed.

The soloists were: Mrs. Rose Keating, soprano; William H. Taubert, tenor; Stephan Steinmuller, baritone; Harry Gerhold, baritone, and Arthur Conradi, violinist.

Arthur Conradi, violinist, played "The Swan," by Saint-Saëns, and "Spanish Dance," by Sarasate. For an encore he played a Wieniawski Mazurka, "Obutoso."

The program was of more than ordinary interest because of the scope of the choral portion. The concert was under the direction of Theodore Hemberger.

W. J. R.

The twenty-fifth anniversary of the première of Heinrich Bötel's "Der Postillon von Longumeau" was celebrated recently at the Hamburg Municipal Theatre, with which the composer has been connected as a leading tenor for many years.

A tenor named Meister, of the Theater an der Wien, Vienna, boxed the director's ears the other day when something happened that annoyed him.

SAMAROFF GIVES A RECITAL IN TORONTO

Audience Deeply Impressed by Her
Playing—Vogt Rehearses
Chicago Orchestra

TORONTO, Jan. 25.—If Olga Samaroff considers the wishes of the audience that packed the Conservatory Music Hall for her début here last week, this brilliant young American pianist will not allow a long interval to elapse before making a return visit.

The program she played included Schumann's Sonata in G Minor; Brahms's Variations on a Theme by Paganini; Chopin's Ballade in A Flat, Mazurka in A Flat and Etude in E Minor; Scriabine's Prelude for left hand; Liapounow's "Carillon"; Gabriel Fauré's Impromptu and Emil Paur's Intermezzo, which was dedicated to her.

The verdict of her enthusiastic audience was voiced in the comments of the *Mail and Empire*, which said, in the course of a long eulogy: "She combines poetry, warmth and strength. Above all things her playing is essentially healthful—there is not a touch of neurosis in it; absolute control is there, but never a suggestion of coldness in her interpretation. Elastic seems a commonplace phrase to apply to her touch; it is so perfect in its gradations and authoritative."

Dr. A. S. Vogt has returned from Chicago, where he had a rehearsal with the Theodore Thomas Orchestra, of the accompaniments to the larger works to be sung by the Mendelssohn Choir, at its forthcoming concerts here, when the Chicago orchestra will appear with Conductor Vogt's chorus for the first time. The choir is preparing for its annual concerts with its well-known enthusiasm.

FARRAR SINGS FOR VANDERBILTS

Metropolitan Soprano and Ada Sassoli on
Program of Dinner Musicale

Last Saturday, at the third of the dinner musicales being given by Mrs. William K. Vanderbilt at her home in Fifth Avenue, Geraldine Farrar, and Ada Sassoli, the harpist, were the soloists, with Richard Barthelemy as accompanist. Several of the foreigners who had come over for the Széchényi-Vanderbilt wedding, on Monday, were among the guests.

Miss Farrar sang songs in English, French and German, among which were Strauss's "Zueignung" and "Allerseelen"; Schumann's "Widmung"; Chadwick's "Du bist wie eine Blume"; Jacobi's "Papillons"; Reynaldo Hahn's "Si mes vers"; Massenet's "Enchantment"; Bemberg's Valse; MacDowell's "Yellow Daisy"; Chadwick's "Honeysuckle"; Rogers's "At Parting," and La Forge's "Rosebud." Miss Sassoli's contributions were Pierné's Impromptu Caprice, Hasselmann's "Les Follets" and Zabel's "Marguerite au Rouet" and "Am Springbrunnen."

At the Teatro Adriano, in Rome, "Bretagna," by Enrico Morlacchi, has just been produced. Though the scene is laid in Brittany, it is a typical Italian "blood and thunder" work, according to the descriptions published.

Melanie Kurt, a dramatic soprano of Brunswick, has been engaged for the Royal Opera in Berlin.

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TO AID AMERICAN MUSICIANS IN PARIS

M. and Mme. Planel to Give Concert to Promote Interests of Organization for Talented Artists Studying Abroad



M. LOUIS PLANEL

The work which L. Planel and his wife, Mme. Tekley-Planel, are doing for the assistance of talented young artists in France and America will, it is expected, receive an impetus next Wednesday, when these two musicians will give a concert, at the Waldorf-Astoria.

M. and Mme. Planel are in America at present to further the interests of L'Union Artistique des Femmes Français, the object of which is to afford genius the necessary means of existence in the present, while they are working to pave the way to future success in the career they have chosen.

In order to attain this end, Mme. Tekley-Planel has formed an important choral and instrumental orchestra—reserving the stringed instruments exclusively for women—which is equally helpful and accessible to singers, who are thus afforded an opportunity to prove their musical ability before the theatrical managers and orchestral leaders. The managers may then avail themselves of the services of these artists.

As to composers—they too, are introduced by this orchestra. The programs are very varied, and include, principally, the works of modern composers. The younger ones are permitted to conduct their compositions themselves on the matter of their presentation.

M. and Mme. Planel, who are endorsed by their



MME. TEKLEY PLANEL

Government in their work of propagating French music literature, are now visiting the United States for a special mission: that of adding an American branch to the French one for the aid of the many young American students who go to France to study. It will be conducted along exactly the same lines as the parent organization—enabling American students to earn a livelihood while engaged in their studies abroad, and also affording them an opportunity to be heard by people of influence who have the placing of talent with the various opera and theatrical companies, both in France and here—since our managers go there to look for artistic talent.

The program which these visiting artists will present, on February 5, includes violin solos, by M. Planel, recitations to piano accompaniment, by Mme. Tekley-Planel, and vocal solos by Sophie Pickett.

"MARTHA" IN CHICAGO

Second Week of Metropolitan English Grand Opera Company

CHICAGO, Jan. 27.—At the International Theatre, the Metropolitan English Grand Opera Company is holding its own with the San Carlo Opera Company, now at the Auditorium, in the matter of attendance. "Martha" was the bill for the second week.

Blanche Rae Edwards and Lulu Jane Abercrombie alternated during the week in the character of *Lady Harriette*, each doing excellent work. Margaret Crawford and Helen Connell appeared as *Nancy*, and W. W. Hinshaw was *Plunkett*.

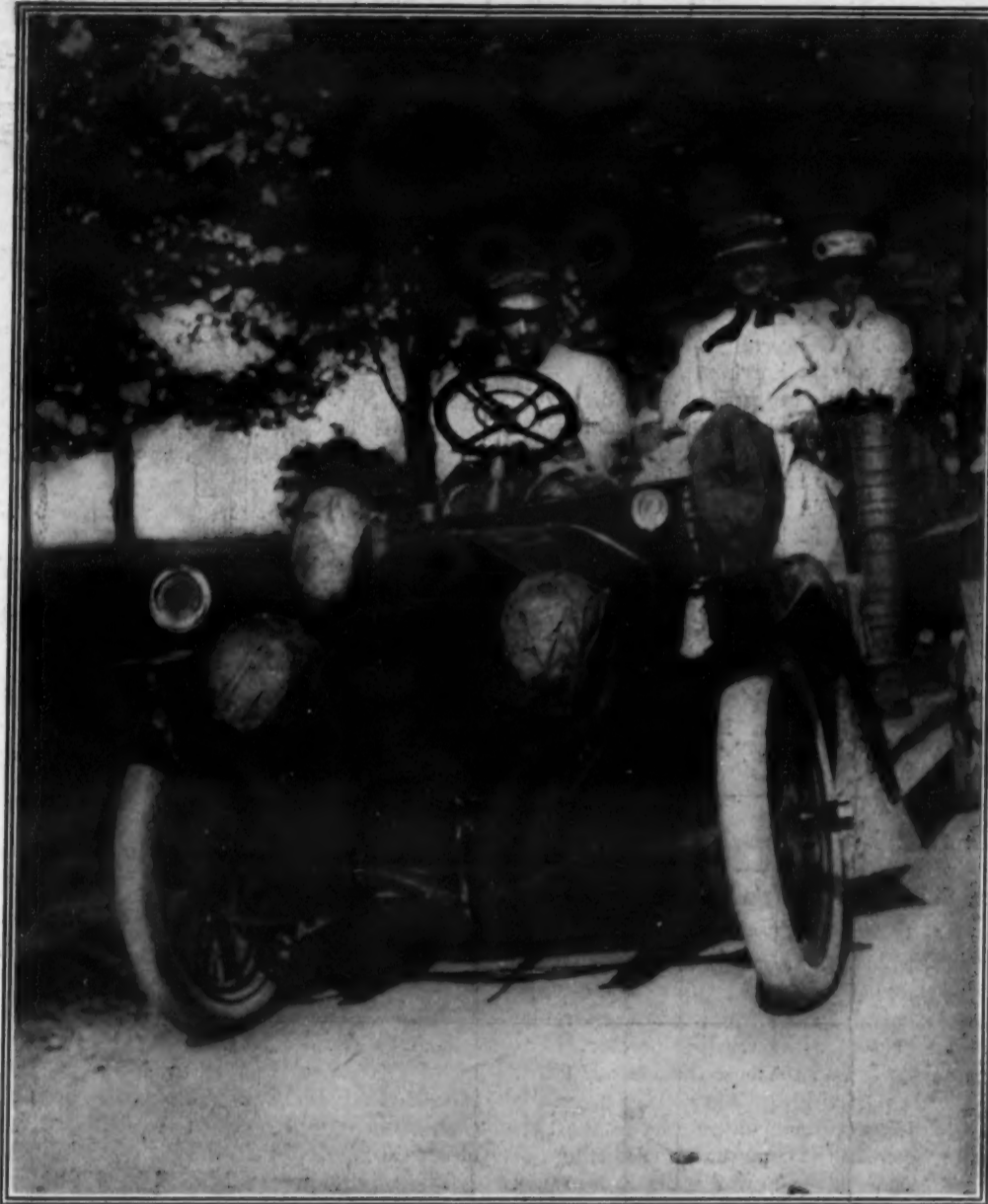
Joseph Sheehan, as *Lionel*, was a delight vocally, and in the matter of earnestness and dramatic fervor added to his many laurels.

C. W. B.

"Tobasco Land" in Pomona, Cal.

POMONA, CAL., Jan. 27.—The comic opera "Tobasco Land" was presented by local singers, on the evenings of January 17 and 18, in the local opera house, and the audience was the largest the house has held during the past year. This creation was given by Princeton students in New York two seasons ago, and it is no exaggeration to say that the young men and women of Pomona gave fully as finished a performance.

NOTED VIOLINIST AT LAKEWOOD, N. J.



FRITZ KREISLER AND HIS AUTO PARTY

The illustration shown herewith represents Fritz Kreisler, the distinguished violinist, during his short period of relaxation recently, at Lakewood, N. J. He is an enthusiastic autoist and, together with Mrs. Kreisler and a party of friends, spent most of his time at the Jersey resort in his machine. Mr. Kreisler will be heard in another novel program when he gives his second recital in Carnegie Hall, New York, on Saturday afternoon, February 15.



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KATHARINE GOODSON AT CARNEGIE HALL

Plays Grieg Concerto with Philharmonic—"Eroica" Given for MacDowell

In memory of Edward MacDowell, the Philharmonic Society, at its latest pair of concerts, substituted the funeral march from Beethoven's "Eroica" Symphony for the announced piece, the andante from the same composer's third Rasoumovsky Quartet, which was to have been played by all the strings in the orchestra. Deep feeling on the part of the players marked the rendition and the ill-timed applause on the part of the few misguided ones was quickly hushed.

In view of the death of the American composer the closing number of the program, Strauss's "Death and Transfiguration," was most appropriate, although not intended to be so.

The opening symphony was Dvorak's "From the New World," and a critical audience seemed to be unanimously of the opinion that never had Mr. Safonoff entered more deeply into the feeling of a composition, and never had his orchestra come more nearly perfection in following his every meaning.

This is Mr. Safonoff's first time of conducting this symphony in New York, but as it is probably the most emotional of symphonies—leaving out Tchaikowsky's "Pathétique"—and as the Philharmonic leader is at his best in such music, it was to have been expected that the performance would be the memorable one it was.

It was at the end of this performance that Richard Arnold announced that, in consequence of MacDowell's death, the substitution above-mentioned would be made.

The soloist was Katharine Goodson, the pianist, and she played Grieg's Piano Concerto in A Minor. Miss Goodson's second appearance in New York—she has appeared before only with the Kneisel Quartet a year ago—showed that none of the exceedingly laudatory notices which papers of other cities published have gone too far in their praise. Her style is marked by brilliancy and buoyancy and is full of poetry and true musical feeling. Press comments:

She earned the right to esteem by a reading of the music warm and lovely in tone and communicative in its exposition of musical feeling. Miss Goodson has a facile and brilliant technic, a bold and masculine style, yet sufficiently tender withal when tenderness is needed and a well supplied palette of tonal tints.—*W. J. Henderson in New York Sun.*

Her playing of the concerto showed her, as did her previous performance here, to be an uncommonly interesting artist, one of fine and individual gifts, of a keen and eager musical temperament, and possessing rather a nervous force than dominating power.—*Richard Aldrich in New York Times.*

All the poetry of the beautiful work was exhaled by her playing, all its characteristic color and all its brilliancy, though much of these elements was crushed under the ponderous weight of the orchestral part.—*H. E. Krehbiel in New York Tribune.*

Criticism's Highest Flight

In a review of the Danish dancer, Genée, who appeared with great success at the New York Theatre on Tuesday night, the *New York World* rises to the highest flight yet reached by criticism, in calling Mlle. Genée "this wondrous Tetraxini of the toes." Possibly the gentleman who wrote the review means that, just as Tetraxini had risen a little higher than all other singers with her top note, so Mlle. Genée had kicked a little higher than all her sister "artistes of the toes!"

BOSTON WOMEN IN STRING TRIO

A. Laura Tolman Heads Organization Which Is Gaining Success
—Her Reputation as a 'Cellist



A. LAURA TOLMAN

An Accomplished 'Cellist and Founder of the Tolmanina Trio

BOSTON, Jan. 27.—Comparatively few women in this country have undertaken the serious study of the 'cello and fewer still have been successful in this line of musical endeavor. The accomplishments of A. Laura Tolman, founder of the Tolmanina Trio, the name for which was suggested to Miss Tolman by her good friend, Edouard de Reszke, the distinguished bass, stand out conspicuously and place her among the leaders in the profession. Miss Tolman is technically proficient, and her musical instincts and her excellent training make her an interpreter of vastly more than ordinary limitations.

Miss Tolman has had an interesting career. She was born in this country, and much of her musical training was secured here. To Erich Loeffler, the accomplished 'cellist of the Boston Symphony Orchestra, she gives credit for the foundation of her study and her later successes with the 'cello. Following her study with Mr. Loeffler, Miss Tolman spent much time in Europe and was the pupil of Professor Julius Klengel, of Leipzig. Later, she studied with Alwyn Schroeder and Leo Schulz.

Miss Tolman has appeared in more than eight hundred concerts and recitals since 1890, when she made her Boston debut. Her first appearance here was in old Chickering Hall in a recital given by John Orth. In the same year she played solos in concerts with A. Goldstein, solo double-bass, and his brother, S. Goldstein, violinist of the Boston Symphony Orchestra, and in several recitals in New York, which were arranged by Mrs. Frank Lesley. During the succeeding years Miss Tolman has played with marked success with hundreds of prominent soloists, both vocal and instrumental. She has

appeared many times with prominent members of the Boston Symphony Orchestra and at one time played in an orchestra of sixty Boston Symphony men.

She has appeared in New York in programs with Edouard de Reszke, Scotti, the baritone, Mlle. Marie Toeplitz, the pianist, Katherine Ruth Heyman, solo pianist with the Boston Symphony Orchestra, and Fanny Spencer, solo organist at the World's Fair, Chicago.

Miss Tolman's Trio gave a concert before the Algonquin Club, one of the most exclusive organizations in Boston, in February, 1896, and received the distinction of being the first woman who ever played before the club.

The other members of the trio are Gertrude Marshall, violinist, and Myra Winslow, pianist. The trio has recently come under the management of W. S. Bigelow, Jr., of this city, and extensive plans are now being made for the balance of this season and the next musical season.

From Castle Garnek in Poland, Russia, Edouard de Reszke wrote to a friend of his, who had inquired of him as to Miss Tolman's playing, the following endorsement of her ability: "I have often had the pleasure of hearing Miss Tolman play the 'cello, and I do not hesitate to say she is an excellent artist, full of talent, temperament, and earnest in all her endeavors, doing her work in a conscientious and highly artistic manner. Miss Tolman has already played with much success in her own country, and also in some of the principal cities of Italy and Germany. I gladly recommend my friend, Miss Tolman, and wish her all happiness and success in the musical world."

KRAMER SOLOIST AT CHICAGO CONCERT

Thomas Orchestra's Concert Master
Plays Vieuxtemps's Concerto
in D Minor

CHICAGO, Jan. 27.—Leopold Kramer, the beloved concert master of the Theodore Thomas Orchestra, was the soloist of Saturday night's concert, in Orchestra Hall, receiving his customary cordial recognition when he appeared to play the Fourth Concerto of Vieuxtemps's in D Minor, op. 31. It is a decidedly attractive work, but its message is neither weighty or important—it, however, served to show the facility of Mr. Kramer in overcoming decided technical difficulties, giving a clean, beautiful tone with grace and finish that was admirable.

As an encore, he played Schumann's "Abendlied," arranged for the orchestra by Director Stock. The novelty of the program was "Intermezzo Goldoniani," from the pen of Marco Enrico Bossi, of the modern Italian school. It introduced the old viola d'amour, a seven-stringed instrument, admirably played by Franz Esser, with a tone that, if somber in a sense, was pleasing in giving the quaint old colors in the seven "sympathetic" strings a rich, rare value. The serenata made a pronouncedly pleasing impression and was repeated.

Another novelty of lesser merit was Fritz Volbach's Spring poem "Alt Heidelberg du feine," a buoyant composition. The latter half of the program was given to an exquisite reading of Schubert's C Major Symphony. C. E. N.

PARIS OPERA REOPENED

New Managers Gain Realism at Expense of Romanticism in "Faust"

PARIS, Jan. 27.—The Opéra was reopened to the public to-night, under the new managers, MM. Messager and Broussan, with a performance of "Faust," with an entirely new stage setting, newly designed dresses and a revised reading of the original text. The guiding idea appears to have been to render the story more realistic in abandoning much of the romanticism of ordinary stage mounting. The scene in the alchemist's study is a little changed, but *Mephistopheles* enters by a little door instead of coming up through a trap in the floor. In the apparition of *Marguerite* she is seen with a nosegay in her hand instead of sitting at the traditional spinning wheel. *Mephistopheles* wears black instead of the traditional red.

The opera has been played so many times that the spirit of routine had manifested itself. This it has been the intention of the managers to do away with. Generally speaking, the public seemed to approve of the innovations, in making which the management claims it has followed the original indications given by M. Gounod. Hatto sang *Marguerite*; Muratore, *Faust*, and Delmas, *Mephistopheles*.

To Close Conried School of Opera

Heinrich Conried sent notices Monday to the members of the Metropolitan Grand Opera School that the institution would be discontinued at the close of this season. The school has been Conried's hobby since its inception. "The suspension is a blow to the students who have pinned their faith to it," said a leader in the affairs of the school. "Already plans have been proposed by independent teachers to create an institute that will be its legitimate successor."

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Frederick D. Weaver gave an organ recital at the Peabody Conservatory, Baltimore, Sunday afternoon. He was assisted by Joseph C. Miller, tenor.

Signor Umberto Bucchieri sang at North Side Turner Hall, Chicago, Sunday afternoon, January 26. The event was a benefit concert for Director Carl Bunge.

The second concert of the Chicago Mendelssohn Club was scheduled for Thursday, January 30, in Orchestra Hall. Sibyl Sammis and Daniel Beddoe were to be the soloists.

Luther Conradi, pianist, and David Bispham, baritone, gave one of the most important concerts of the week in Philadelphia, at Witherspoon Hall, on Thursday afternoon.

The Treble Clef Club of Lima, Ohio, Millie Sontag, director, assisted at the regular Saturday afternoon concert of The Chicago Piano College, in Kimball Hall, Chicago, January 25.

John Beach, the Boston pianist, assisted by Bertha Child and Earl Cartwright, will give a concert for voice and pianoforte, in Steinert Hall, Boston, on the evening of Friday, February 14.

Ethel Altemus, the young Philadelphia pianist, who played with the Philadelphia Orchestra several weeks ago, will be heard in recital at Witherspoon Hall on the afternoon of February 5.

The third of a series of Baltimore organ recitals was given at St. Mary's Episcopal Church, Hampden, Sunday afternoon, by W. C. Armacost, assisted by the choir. A program of Wagner selections was rendered.

The choir of the Church of St. John the Evangelist, St. Paul, Minn., in its regular monthly musical service on February 2, will be assisted by Sarah Newson, soprano, and will give the first part of Haydn's "Creation."

The National League of Commission Merchants of the United States, accompanied by their wives and daughters, were entertained by a concert given by the Ladies' Friday Musical, of Jacksonville, Fla., on January 11.

Minneapolis musicians are heartily welcoming William McPhail, the young violinist of that city, who recently returned after completing his studies at the Prague Conservatory, under Sevcik, who was Kubelik's instructor.

Arthur Dunham, the Chicago organist, is giving a series of organ recitals, at Sinai Temple, the first Sunday afternoon of each month. Albert Borroff was the soloist January 5; Mrs. Rose Gannon will assist at the next concert.

Grace Bradley Tallmon was the soprano soloist at the recent opening concert for the season of the Schubert Club, in Seattle, Wash. She made an excellent impression and it is hoped that she will soon be heard in that city again.

Pupils of Mrs. Willard S. Bracken, Bruno Steindel and Fritz Itte, all of the Cosmopolitan School of Music and Dramatic Art, of Chicago, were heard in recital in Cable Hall on Saturday evening last, and acquitted themselves creditably.

The year book of the St. Cecilia Society of Grand Rapids, Mich., has just been published. It contains illustrations of the exterior views of the St. Cecilia Temple and the grand stairway, reception rooms, club meeting rooms and concert hall.

D. W. Kennedy, the Montclair (N. J.) organist, who was suddenly taken so ill a few days ago that his removal to a hospital was necessary, is rapidly recovering his normal health. He was unable to direct the male chorus of the Bach Festival Choir.

Eda Bartholomew, organist of the First Methodist Church, of Atlanta, Ga., has inaugurated a series of Sunday afternoon recitals and her programs are of a high order. At her initial recital recently she was ably assisted by Oscar Pappenheimer, 'cellist.

Noe Pearl Park, a contralto, of Chicago, is to be the soloist for the second Detroit Symphony Orchestra concert on February 4. Mrs. Park is widely and favorably known in the South and West where her voice and singing have attracted much attention.

Adela Verne, the pianist, played a varied program, at Simpson Auditorium, Los Angeles, recently, and took the music lovers who attended by storm. Her playing is characterized as somewhat that of a feminine Rubinstein, and her technique is highly praised.

Efforts are being made in Tacoma, Wash., to organize an Oratorio Society. It is planned to make the choir membership of all Tacoma churches a nucleus for the society, and under the inspiration of Montgomery Lynch much preliminary work has already been done.

According to the decision of the majority vote, the Beethoven Club, of Memphis, Tenn., will not have a musical festival this Spring, as had at one time been their purpose. There will, however, be two more artists' concerts given under the auspices of the club this season.

N. J. Corey and Edmond Lichtenstein gave a piano and violin recital at the Hotel Ponchartrain, Detroit, recently, at which Dr. Corey's violin numbers and Dr. Lichtenstein's work at the piano elicited much applause from a brilliant audience. Alice Calder Leonard sang charmingly two groups of songs.

Walter De C. Poultny gave a charming musical at his Baltimore residence last week in honor of Ludlow Carroll Willett. The soloists were Hannah Fox Stewart, Anna Wight and Harry Primrose, each of whom sang delightfully, with Frederick R. Huber of the Peabody Conservatory as accompanist.

The Rubinstein Trio of Pittsburg, Julia Gibansky, piano, David Dubinsky, violin, and Alvis Reiser, violin, gave its first concert this season, in Conservatory Hall. The program included the Gade Trio, op. 42; the Cesar Franck Sonata in A, for piano and violin, and the Saint-Saëns Trio in F, op. 18.

The Olive Mead Quartet was the feature at the last of the Tuesday morning musicales given by Mrs. Francis Graff Sime, during January, at the Bellevue-Stratford, in Philadelphia. These concerts have won an enviable following among society people, and a large subscription list for next season has already been secured.

At a recent concert by the pupils of Elizabeth Johnson, of the Detroit Conservatory, assisted by Mrs. Frank Gowling, soprano, in Conservatory Hall, the pupils who took part were Louie Wheelan, Edla McKenna, Marjorie Cleland, Rozella Bower, Mary Irene Giegg, Annie Bonelli, Edith Pfeiffle and Bertha Hansburg.

Francis MacMillen, the American violinist, announces a recital at the Academy of Music, Philadelphia, on Friday afternoon. This will be his first Philadelphia appearance. He will be assisted by Rosina Van Dyk, soprano, late of the Amsterdam Royal Opera, and Richard Hageman, late conductor of the same house.

A series of four historical song recitals is being given Tuesday afternoons by Rabold, baritone, assisted by Lewis Williams, pianist, both of the Department of Music, in Professor Jepson's studio, Memorial Hall, New Haven, Conn. The first program consisted of groups of German ecclesiastical songs, Italian art songs, German folk songs and English songs.

The Cantata Club, of Montclair, N. J., of which Albert Gerard-Thiers is musical director, is already actively preparing for the concert which will be given on April 23. The club will have the assistance of the Philharmonic Orchestra of Columbia University, and an eminent tenor soloist will be engaged. The program will consist entirely of "Spring Music."

The fourteenth year book of the Crescendo Club, of Newburgh-on-the-Hudson, has just been published. The club opened the year in October with a program from Beethoven. The January program was from Tchaikowsky. Officers of the Crescendo are: Mrs. W. H. Doty, president; Grace L. Smiley, vice-president; Mrs. Frank Snider, secretary, and Mrs. Terpening, treasurer.

The newly organized men's quartet of Tacoma, Wash., made its bow, on the evening of January 28, at the First M. E. Church. Assisting the quartet was Clara Bell Lynch, pianist, and Walter Guernsey Reynolds, organist. The concert was a complimentary affair and was of more than common interest, as Tacoma has, heretofore, had very little in the way of professional quartet singing.

At the recent meeting of the Advertisers' Club of Cincinnati, the musical entertainment was given by the new Amphion Quartet, under the direction of Walter Esberger and composed of Horace Motterham, William Danziger, Neil Mathias and Albert Schnicke, assisted by Mary Dennison Gailley of the Cincinnati Conservatory of Music; Ethel Irwin Rendigs, soprano, and Frank J. Loewe, baritone.

A miscellaneous program, arranged by Mrs. William Hamilton, was presented by the Tuesday Musical Club, at the club's regular meeting, January 28, in Pittsburg. Frederick Goerner, 'cellist, and Walter Cotton, violinist, of the Pittsburg Orchestra, have been engaged for the season for ensemble work, with members of the club. On this occasion they, with Mrs. Louis Black, gave a trio, by Gade.

Albert Borroff, basso, with Mary Tracy as accompanist, gave an unusually interesting recital in Cable Hall, Chicago, on Thursday evening January 23. Mr. Borroff sang for the most part from the German school, with one Italian and one French song, and a group of English songs. His work was admirably done; his voice is of ample range, possessing a fine quality, and his singing is in every way effective.

A. J. Pepin, an organist and choir director, of Windsor, Ontario, has accepted a position as manager of the sheet music and musical merchandise department of a London, Ontario, house. At various times he has been organist in churches in Ontario and Michigan, his latest position having been choir director and organist in the Immaculate Conception Church, of Windsor, since it was opened about three years ago.

An organ recital was given in Baltimore last Wednesday by Ferdinand H. Linhard, at St. Ann's Catholic Church. He was assisted by Blanche Little, soprano; Mrs. Harry N. McDivit, contralto; George A. Litz, tenor; J. Walter Fairley, baritone, and St. Ann's choir. The organ is a new one, recently installed, and cost \$5,000. Cardinal Gibbons was present, and at the conclusion of the first number he arose and thanked the audience for the gift of the organ.

Carleton Kaumeyer, an eleven-year-old pupil of Alexander Lehmann, gave a recital in Music Hall, Chicago, on Sunday afternoon, January 19. The young lad is talented and undoubtedly has a career before him. His work reflected credit upon his teacher. Herr Mar Bing, a baritone, new to Chicago concert goers, but formerly of the Grand Opera of Frankfurt, Germany, assisted. He sang "Prologue," Il Pagliacci; Henschel's "Morning Hymn" and "Where" by Carl Haine. His voice has been well schooled and his singing showed him to be a baritone of decided worth.

The LaCrosse, Wis., School of Music, incorporation papers for which have been filed with the Secretary of State, has taken over the Schoeci School of Music and has been reorganized on a sound financial basis. Associated with Fred. Leithold, who is the moving spirit in the new organization, are a number of people whose interest in music promises to operate to the advantage of the new company. The business management will be in the hands of Harriet Sherwin. Two additions to the teaching staff are noteworthy: Harry Packmann, recently organist of Christ Episcopal Church, LaCrosse, and Jacob Reuter. Professor Packmann will teach piano and organ and his new colleague exclusively violin music. James R. Kerr will continue as vocalist.

The American Conservatory's president, Dr. J. Hattseaedt, presented Silvio Scionti in recital, in Music Hall, Chicago, on Tuesday evening, January 21. This pianist has been connected with the school only a short time; he came to this country from Italy about three years ago and since then he has steadily been gaining prominence. His recent recital proved him to be a pianist of unusual worth. The program opened with Schumann's "Etudes Symphoniques." Next came a Chopin group, which served to bring forth the romantic and poetical in the pianist's nature. The Intermezzo, in A Minor, and Capriccio, in B Minor, by Brahms, also two Rhapsodies, by Dohnanyi, were brilliantly executed, as was the closing number, Liszt's "Rhapsodie Espagnole."

M. GILBERT INTERVIEWED

(Continued from page 3)

"Well, you can see that Mme. Gilbert and I are apparently happy, can you not?" and with his big, good-natured face wreathed in smiles, he nodded toward his wife, who beamed back at him. "And we have been together a long, long time, too," he went on.

"Unhappiness in the home life of artists is sometimes overestimated, because the prominence of the persons concerned gives their trouble the more publicity. Sometimes they are together a year—or even less—and they find that they really did not know each other, and on account of more than usually sensitive temperament the knowledge of differences undreamed of may come to them sooner. And, yes, sometimes one may feel a little jealousy on account of the accomplishments of the other. But Mme. Gilbert and I have escaped that. She had a contract to sing in Brussels this season, but ill-health forced her to cancel it, and I am glad to have had her with me here since December.

"We will be here for some time yet. This is my eighth year in the United States, and I have toured in Canada and Mexico. After the Manhattan season I may make a short tour in the East, but by the end of April the Covent Garden season begins and both Mme. Gilbert and myself sing there. I have been there for fifteen of the twenty years I have been singing."

I wanted pictures of M. Gilbert of a more informal nature than the professional photograph, and Mme. Gilbert at length found some taken of her husband in the grounds of their London house, where they live during the Covent Garden season. Their "very own" home is near Paris, and there Jean goes to school. Then when I got a photograph of Mme. Gilbert, I was surprised that it was in the rôle of *Suzuki* in "Madama Butterfly"—a contralto part, although I had heard of her as a soprano.

"Oh, well, I can sing both," she said, and M. Gilbert, he of a repertoire of so many operas, remarked laughingly, "You see I am not the only musician in the family."

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

INDIVIDUALS

Bauer, Harold—Chicago, Feb. 9.
 Bispham, David—Milwaukee, Feb. 4.
 Bloomfield-Ziesler, Fanny—Chicago, Feb. 2; Milwaukee, Feb. 4.
 Calve, Emma, Buffalo, Feb. 14.
 Clark-Wilson, Genevieve—Toledo, Feb. 15; Tiffin, Ohio, Feb. 18.
 Croxton, Frank—Utica, N. Y., Feb. 10.
 Collow, Augusta—Scranton, Pa., Feb. 3; Chicago, Feb. 6; Paris, Ill., Feb. 14.
 Elwyn, Myrtle—St. Paul, Feb. 1.
 Ford, Rose—Hazelton, Pa., Feb. 3; Williamsport, Pa., Feb. 4; Parkersburg, W. Va., Feb. 7; Charleston, W. Va., Feb. 8; Portsmouth, Ohio, Feb. 10; Ironton, O., Feb. 11; Chillicothe, Ohio, Feb. 12; Ashland, Ohio, Feb. 13; Troy, Ohio, Feb. 14; Lewisburg, Ohio, Feb. 15.
 Gibson, Archer—Columbia University, New York, Feb. 4.
 Hamlin, George—Chicago, Feb. 9.
 Hinkle, Florence—Brooklyn, N. Y., Feb. 4; Cincinnati, Feb. 6; New York, Feb. 8; Philadelphia, Feb. 9; Nashua, N. H., Feb. 14 and 15.
 Hudson, Caroline—Zanesville, Ohio, Feb. 13, 14 and 15; Newburgh, N. Y., Feb. 19.
 Hussey, Adah Campbell—Brooklyn, Feb. 4; Mendelssohn Hall, New York, Feb. 8.
 Hutcheson, Ernest—Baltimore, Feb. 7.
 James Cecil—White Plains, N. Y., Feb. 6.
 MacMillen, Francis—Waterville, Me., Feb. 3; Augusta, Me., Feb. 4; Bangor, Me., Feb. 5; Portland, Me., Feb. 6; Bangor, Feb. 7; Brooklyn, Feb. 10; South Hadley, Mass., Feb. 11; Northampton, Feb. 12; Washington, D. C., Feb. 13; Utica, N. Y., Feb. 14.

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Nordica, Lillian—Binghamton, N. Y., Feb. 3; Montreal Feb. 4; Quebec, Feb. 5; Ottawa, Feb. 6; Schenectady, Feb. 7; Bridgeport, Feb. 10; Springfield, Feb. 11; Hartford, Feb. 12; Worcester, Feb. 13; Providence, Feb. 14; New Haven, Conn., Feb. 15.
 Powell, Maud—Minneapolis, Feb. 14.
 Rider-Kelsey, Corienne—Indianapolis, Feb. 10.
 Rogers, Francis—Boston, Feb. 3 and 5; New York, Feb. 6; Lawrenceville, N. J., Feb. 15.
 Von Niessen Stone, Matja—Knoxville, Tenn., Feb. 10.
 Waldo, Helen—New York, Feb. 4; Newark, N. J., Feb. 7.
 Wells, John Barnes—Scranton, Pa., Feb. 6; Utica, N. Y., Feb. 10.
 Werrenrath, Reinald—Jersey City, Feb. 7.
 Winterbottom, Robert J.—Columbia University, New York, Feb. 11.
 Woodruff, Arthur—Jersey City, Feb. 7.

ORCHESTRAS, QUARTETS, ETC.

Adamowski Trio—Halifax, N. S., Feb. 3; Bangor, Me., Feb. 5; Portland, Me., Feb. 6; Williams College, Feb. 12; Worcester, Feb. 13.
 Adele Margulies Trio—Mendelssohn Hall, New York, Feb. 11.
 Boston Symphony Orchestra—Cincinnati, Feb. 1; Boston, Feb. 7 and 8; Providence, Feb. 12; Boston, Feb. 14 and 15.
 Clef Club—Buffalo, Feb. 14.
 Kneisel Quartet—Mendelssohn Hall, New York, Feb. 4; Brooklyn, Feb. 6; Baltimore, Feb. 14.
 Longy Club—Boston, Feb. 10.
 Minneapolis Symphony Orchestra—Minneapolis, Feb. 14.
 New York Symphony Orchestra—Carnegie Hall, New York, Feb. 1; Binghamton, N. Y., Feb. 3; Montreal, Feb. 4; Quebec, Feb. 5; Ottawa, Feb. 6; Schenectady, Feb. 7; Bridgeport, Feb. 10; Springfield, Feb. 11; Hartford, Feb. 12; Worcester, Feb. 13; Providence, Feb. 14; New Haven, Feb. 15.
 Pittsburgh Orchestra—Pittsburgh, Feb. 1, 7, 8, 14 and 15.
 Russian Symphony Society—Carnegie Hall, New York, Feb. 13.
 Symphony Concerts for Young People—Carnegie Hall, New York, Feb. 8.
 San Carlo Opera Company—Chicago, to Feb. 6; St. Louis, Feb. 8 to 13; Cincinnati, Feb. 15 to 20.
 Sousa's Band—Hot Springs, Ark., Feb. 1; St. Louis, Mo., Feb. 2; Belleville and Centralia, Ill., Feb. 3; Alton, Ill., and St. Louis, Feb. 4; St. Louis, Feb. 5; Lincoln and Bloomington, Ill., Feb. 6; Decatur, Ill., Feb. 7; Urbana, Ill., Feb. 8; Terre Haute, Ind., Feb. 9; Lexington, Ky., Feb. 12; Cincinnati, Feb. 13; Columbus, Feb. 14; Charleston, W. Va., Feb. 15.
 Theodore Thomas Orchestra—Chicago, Feb. 1; Milwaukee, Feb. 3; Chicago, Feb. 7, 8, 14 and 15.
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 13; Salt Lake City, Feb. 15.

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